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THE JOSEPH AND ELIZABETH ROBINS PENNELL COLLECTION OF WHISTLERIANA SHOWN IN DIVISION OF PRINTS LIBRARY OF CONGRESS SOUTHWEST PAVILION CATALOGUE COMPILED BY JOSEPH & ELIZABETH ROBINS PENNELL

WASHINGTON GOVERNMENT PRINTING OFFICE
LIBRARY BRANCH MAY 1921

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PORTRAIT OF J. M. N. WHISTLER

PEN DRAWING BY THE ARTIST. NO. 279 IN THE CATALOGUE

INTRODUCTORY NOTE

The extraordinary collection, of which this brief catalogue lists only the fraction selected for a special exhibit, represents thirty years of ardent effort on the part of Mr. and Mrs. Pennell to gather together every item—book, essay, manuscript and print—and to record every significant reference to the life, the work, and the repute, of the artist and writer whom they esteemed the greatest of modern times, and to whom they were personally devoted. Their motives in forming it are indicated in the Preface which follows. Their opportunities—as prompt admirers of the work, as intimates and confidants of the man, and as his chosen biographers—were unique. And the resulting collection has, as a record, a completeness probably unparalleled by that of any other artist or writer.

Their gift of it to the United States and the coincident gift by Mr. Freer of his own Whistler Collection—similarly comprehensive on the purely artistic side—ensures to the National Capital (place of his earliest public associations) resources for the study of Whistler's art and personality such as do not and could not exist elsewhere. The Freer Collection—in a building of its own—will not be accessible to the public for several months. But in the meantime—and especially in connection with the meeting here of the American Federation of Arts and the American Institute of Architects—it has seemed well to present an immediate exhibit of representative items from the collection. This exhibit, selected by Mr. and Mrs. Pennell and arranged under their direction, is now installed in the southwest pavilion of our Division of Prints and adjacent spaces. This brief list of the items—forerunner of the complete catalogue which we hope to issue later—has also been personally compiled by them.

The collection reached Washington in 1917, and the gift of it was acknowledged in the Librarian's Report for that year. The damage, referred to at the close of the Preface—damage certainly due to moisture, but whether in transit or in prior storage has never been ascertained—fortunately did not affect the items of most concern to the main purpose of the material.

HERBERT PUTNAM
Librarian of Congress

May 1st, 1921.

OUR WHISTLERIANA

The collection was begun by us over thirty years ago. We expect still to add to it, as long as we live; and we hope, indeed, that it may be added to by others so long as there continues an interest in the life and work of one who was not only the greatest of American artists, but, in our judgment, the greatest artist of modern times.

Great also as an artist in words. Hence, much of the collection relates to Whistler the writer: a phase of his work the interest in which will, we are sure, increase with time.

On this side—the literary and biographic—the collection is almost complete. It is certainly more nearly so than any other known to us. It includes many personal records which are unique—among them nearly four hundred letters addressed mostly to us. It includes all the papers in the Whistler-Ruskin lawsuit, once in the possession of Mr. Anderson Rose. It includes over a hundred volumes of articles and clippings concerning Whistler; these date mainly from 1900, when he asked us to write his life. It includes all save two of the catalogues of his exhibitions. The present Exhibit represents only about one-tenth of the Collection.

That such comprehensiveness was worth while rests not merely upon the eminence of Whistler's place as an artist, but upon the fantastic changes in the estimates of him by the public: veering from blame to praise and then again to the petty detraction characteristic of the Insular and the Ignorant.

On the artistic side, the first items that we secured were the French set, and the Thames series of etchings. These were given to us by Mr. Frederick Keppel, who knew how much we admired Whistler's work and how we later learned to love the man himself.

We might have had the Venice sets—and others—but at the time the price seemed for us prohibitive. Also, when we mentioned to Whistler himself a liking for one of his prints or books—a liking which might tempt us to buy it—the thing itself would be apt to come to us with a dedication signed with the Butterfly. A glance at the collection shows how many items reached us in this happy way.

Paintings were, of course, beyond us, though there were many now become the pride of public and private collections, which at the time we could have had for a trifle of their later values.

We have given the collection to the United States to be permanently kept in the Print Division of the Library of Congress and we wish to thank the Government for accepting it, and the Librarian and the members of the Print Division for so admirably presenting it.

We know that Whistler would have appreciated the honor of having this phase of his life work preserved in the Capital of the country he was so proud of. And because his paintings and drawings are in the Freer Collection in the National Museum, students of Whistler (and they are growing in number daily) can now in the same city study all phases of Whistler's art.

Finally, we hope that other collectors of Whistleriana may help round out and make perfect and complete this record of the life work of the great artist and author.

JOSEPH PENNELL,
ELIZABETH ROBINS PENNELL,
Authors of the Authorized Life of Whistler.

A number of items were damaged in transit from London to Washington, somewhere, somehow, no one will ever know—one of the little incidents of the Great War.

THE JOSEPH AND ELIZABETH ROBINS PENNELL COLLECTION OF WHISTLERIANA, SHOWN IN DIVISION OF PRINTS, LIBRARY OF CONGRESS, SOUTHWEST PAVILION

SECOND FLOOR

K or W after a print refers to Kennedy's or Way's Catalogue

THE WHISTLER-RUSKIN TRIAL. NOS. 1–14.

CASE 1–A

Paintings exhibited at the Grosvenor Gallery, 1877, and shown at The Trial in evidence.

1 ARRANGEMENT IN BLACK NO. III. PORTRAIT OF HENRY IRVING AS PHILIP OF SPAIN. OIL.

Two states of the painting. Left in the Metropolitan Museum, New York. Photographs.

2 NOCTURNE IN BLACK AND GOLD. THE FALLING ROCKET. OIL.

The painting Ruskin objected to. His criticism in *Fors Clavigera* caused Whistler to take action against him after the picture was exhibited at the Grosvenor Gallery, 1877. Owned by Mrs. Samuel Untermeyer. From *Nocturnes, Marines and Chevalet Pieces.* Goupil and Company. Photograph.

3 NOCTURNE IN BLUE AND SILVER. OLD BATTERSEA BRIDGE. OIL.

Shows original frame designed by Whistler with Butterfly on it. *Old Battersea Bridge* and *Irving* were, after *The Falling Rocket,* the most discussed pictures in court during the Trial. National Gallery of British Art. Photograph.

CASE 1–B

Documents in the Whistler-Ruskin Trial and copy of *Fors Clavigera* for July, 1877, containing the libel, page 201.

4 WRIT ISSUED BY JAMES ANDERSON ROSE.

Whistler's solicitor summonsing William Michael Rossetti, W. C. Wills and Albert Moore to attend at the High Court as witnesses for Whistler.

5 COMPLETE BRIEF FOR THE PLAINTIFF. WHISTLER.

Marked with Serjeant Parry's fee of thirty guineas.

6 OVERDRAFT FOR £100, ON THE LONDON AND WESTMINSTER BANK.

Drawn by Mr. Nightingale, builder of the White House.

7 VOLUME OF LETTERS FROM WHISTLER TO ANDERSON ROSE, HIS SOLICITOR, AND TO SERJEANT PARRY, HIS COUNSEL, AND LETTERS OF CONGRATULATION TO WHISTLER ON THE VERDICT IN HIS FAVOR.

Although Whistler gained the case and drove Ruskin from the Slade Professorship at the University of Oxford, he became bankrupt, owing to the costs of the action. The White House and his effects were sold for debt and he destroyed many of his works. The Sheriff's announcement of the sale is in CASE 10–B. Forty letters from Whistler concerning the Trial are in this volume.

8 FORS CLAVIGERA, JULY 2ND, LETTER LXXIX.

Contains the libel by Ruskin on page 201. Whistler underscored the libel and added the query on the margin "How does he know this?" The pamphlet has many other comments by him. The libel was "For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of wilful imposture. I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face."

9 ANOTHER COPY OF BRIEF FOR WHISTLER.

With corrections, letters and documents in the case.

10 MR. RUSKIN'S COSTS.

A four page circular (two pages of text) issued by the Fine Art Society of London asking subscriptions to pay Ruskin's costs.

11 WRIT ISSUED TO J. EDGAR BOEHM, MARTIN COLNAGHI, AND ALGERNON GRAVES.

Not one of them appeared for Whistler.

CASE 1–C

Paintings exhibited in the Grosvenor Gallery in 1877 and produced as evidence at The Trial.

12 ARRANGEMENT IN BLACK AND BROWN. THE FUR JACKET. OIL.

From the *Goupil Portfolio of Nocturnes, Marines, and Chevalet Pieces.* Photograph. Worcester Museum.

13 NOCTURNE, BLUE AND GREEN. OIL.

Owned by Estate of W. C. Alexander. Photograph.

14 ARRANGEMENT IN GREY AND BLACK, NO. II. PORTRAIT OF THOMAS CARLYLE. OIL.

Glasgow Art Gallery. Photograph.

WHISTLER'S BROWN PAPER PAMPHLETS. NOS. 15–27.

CASE 1–D

Art and Art Critics. Venice. Pastels. Etchings and Dry-Points. "Notes"—"Nocturnes"—"Harmonies."

15 WHISTLER V. RUSKIN. ART AND ART CRITICS. J. A. M.N. WHISTLER. LONDON: CHATTO AND WINDUS.

Printed by Spottiswoode and Co., New Street Square and Parliament Street.

Brown paper cover with Butterfly, The White House, Chelsea, Dec. 24, 1878. The first of Whistler's brown paper booklets. Dedicated to Albert Moore, the one artist who had the courage to testify for him at the Trial. The pamphlet gives Whistler's reasons for bringing the action against Ruskin and contains his comments on the proceedings in court.

16 THE SAME. THIRD EDITION.

Third Edition added on title-page.

17 VENICE PASTELS. LONDON.

Printed by T. Way, 21 Wellington Street, Strand. Catalogue of Exhibition of Pastels held at the Fine Art Society's, January 1881, after Whistler's return from Venice. This copy gives notes of the prices by D. Croal Thomson. T. R. Way copied in pastel all or nearly all, and his copies were later sold at Sotheby's.

18 CAVIARE TO THE CRITICS.

8vo, four pages, exceedingly rare issue printed for distribution among friends, 1883. First published in *The World,* February 21, 1883, included with it Whistler's letter to *The World,* February 28th.

19 ETCHINGS AND DRY-POINTS, VENICE. SECOND SERIES. J. MCNEILL WHISTLER, TITE STREET, CHELSEA.

"Out of their own mouths shall ye judge them," on page after title. Catalogue of Exhibition of the Twenty-Six Venice and other Etchings, held at the Fine Art Society's in 1883. After each number is printed a quotation from the criticisms of his previous exhibitions.

20 LETTER TO MR. MORGAN, THOMAS WAY'S MANAGER.

Way printed the Catalogue of *Etchings and Dry-Points.* Whistler writes "If it be possible, the first thing in the morning without retarding the work, see that the marginal note that at present reads 'You can't always sometimes generally tell' is altered to 'Sometimes, generally, always.'" A Catalogue of the First Series of *Etchings and Dry-Points* was published, a four page circular without a cover.

21 "NOTES"—"HARMONIES"—"NOCTURNES." J. MCNEILL WHISTLER, TITE STREET, CHELSEA, MAY, 1884. FIRST EDITION.

Catalogue of an Exhibition of Pastels, Water-colours and Paintings at Dowdeswell's Galleries. Contains *L'Envoie, Proposition* No. 2. The Exhibition was an Arrangement in Flesh Colour and Gray.

22 CAVIARE TO THE CRITICS.

Pages from *Etchings and Dry-Points,* showing change in paper, type and spacing of page, in the Sixth Edition.

23 "NOTES"—"HARMONIES"—"NOCTURNES." J. MCNEILL WHISTLER, TITE STREET, CHELSEA, MAY, 1884.

Another copy. Inserted, a page from the Catalogue of James Tregaskis, where it is described as "now excessively rare."

24 ETCHINGS AND DRY-POINTS. VENICE. SECOND SERIES. SIXTH EDITION.

Printed on the verso of title, "T. Way, 21 Wellington Street, Strand." The four pages of *Caviare to the Critics* added at the end and Whistler's letter to *The World* of February 28, 1883.

25 "NOTES"—"HARMONIES"—"NOCTURNES." SECOND SERIES. J. MCNEILL WHISTLER, 133 NEW BOND STREET, W., MAY 1886.

Second Exhibition of Oils, Water-Colours and Pastels. Dowdeswell's Galleries: Arrangement in Brown and Gold.

26 ETCHINGS AND DRY-POINTS. VENICE. SECOND SERIES.

Another copy of the Sixth Edition, Way's address no longer appears on verso of title. The Catalogue has been set up again and printed on different paper.

27 THE SAME.

Another copy of the Sixth Edition, again with Way's address on verso of title.

WHISTLER'S TEN O'CLOCK. NOS. 28–47.

CASE 1–E

Copies of the *"Ten O'Clock."*

28 MR. WHISTLER'S "TEN O'CLOCK." BUTTERFLY. LONDON. (1886 ON COVER, 1885 ON TITLE-PAGE.) PUBLISHED BY CHATTO AND WINDUS.

Printed by T. Way. In Way's handwriting "One of twenty-five copies."

29 THE SAME.

London, 1888. Printed by Spottiswoode.

30 MR. WHISTLER'S TEN O'CLOCK. A LECTURE BY JAMES MCNEILL WHISTLER. PORTLAND, MAINE. THOMAS BIRD MOSHER. MDCCCCXVI.

Contains a pretended letter from us to Mosher dated August 24th, 1911, made to look as if we had written it for Mosher. It was stolen from *The Life*. We are not aware if the whole book has been stolen or not. Bound in boards and made up according to the notions of Mosher. Swinburne's *Fortnightly* article, his poem *Before the Mirror,* and other matter added.

31 MR. WHISTLER'S "TEN O'CLOCK." LONDON. 1886 ON COVER, 1885 ON TITLE-PAGE.

Printed by T. Way.

32 MR. WHISTLER'S "TEN O'CLOCK," 1891. BOSTON AND NEW YORK, HOUGHTON MIFFLIN AND COMPANY. THE RIVERSIDE PRESS, 1891.

"Copyrighted 1888 by J. A. M. Whistler. All rights reserved," on verso of title.

33 THE "TEN O'CLOCK."
Opinions of the Press. Collected and Arranged by Whistler. Cover.

34 INVITATION CARD TO THE "TEN O'CLOCK."
Given at Princes Hall, Piccadilly, February 20, 1885. Card designed by Whistler.

35 SPECIMEN PAGES OF "OPINIONS OF THE PRESS."

CASE 1-F
Copies of the *"Ten O'Clock."*

36 THE "TEN O'CLOCK."
Galley proof of the first pages.

37 THE "TEN O'CLOCK."
Thomas Way's corrected copy, without title on cover, and with printer's name T. Way written in. Also written suggestions for the title.

38 THE SAME.
Whistler's original design in pen-and-ink for the cover.

39 THE SAME.
Proof sheets of the 1885 edition. Set up in book form, with corrections by Whistler.

40 THE SAME.
Early copy printed by T. Way, 1886 on cover, 1885 on title-page.

41 THE SAME.
1885 on cover and title. At the bottom of title-page: "The Rights of Translation and Reproduction are Reserved." On cover note by Whistler referring to corrections.

42 THE SAME.
1888 on cover and title. Printed by Spottiswoode.

43 LE TEN O'CLOCK. TRADUCTION FRANÇAISE DE M. STÉPHANE MALLARMÉ. LE TEN O'CLOCK DE M. WHISTLER. LONDRES. PARIS, 1888. IMPRIMERIE DE LA REVUE INDÉPENDANTE. PARIS, 11 CHAUSSÉE. D'ANTIN.
The French translation made by Stéphane Mallarmé, the French poet and Whistler's friend.

44 THE "TEN O'CLOCK." PUBLISHED BY THE REPRESENTATIVES OF THE LATE JAMES MCNEILL WHISTLER. SOLE SELLING AGENT, ERNEST DRESSEL NORTH, 4 EAST 39TH STREET, NEW YORK CITY.

Printed at the Marion Press.

45 MR. WHISTLER'S "TEN O'CLOCK" TOGETHER WITH MR. SWINBURNE'S COMMENT AND MR. WHISTLER'S REPLY. OLD DOMINION SHOP. CHICAGO, MCMIV.

Japan paper copy.

46 JAMES MCNEILL WHISTLER'S ZEHNUHR-VORLESUNG (TEN O'CLOCK) DEUTSCH VON THEODOR KNORR. STRASSBURG, 1904. J. H. ED. HEITZ (HEITZ UND MÜNDEL).

47 MR. WHISTLER'S "TEN O'CLOCK" AS DELIVERED IN LONDON AT CAMBRIDGE AND AT OXFORD. TOGETHER WITH HIS PROPOSITION AND PROPOSITION NO. 2. THE ALDERBRINK PRESS, CHICAGO, MCMVII.

Edition suppressed by Freer. This is one of the very few copies existing.

BUTTERFLIES FOR THE GENTLE ART, "TEN O'CLOCK" AND THE BARONET AND THE BUTTERFLY. NOS. 48–50.

CASE 1–B

Original Drawings by Whistler and Reproductions.

48 DRAWINGS AND REPRODUCTIONS FOR THE BARONET AND THE BUTTERFLY.

The reproductions in several instances are not those of the drawings by which they are placed.

49 BUTTERFLIES: ORIGINALS AND REPRODUCTIONS.

50 BUTTERFLIES: ORIGINALS AND REPRODUCTIONS.

THE GENTLE ART OF MAKING ENEMIES. NOS. 51–57.

CASE 1–H

Various Editions of the book.

51 THE GENTLE ART OF MAKING ENEMIES. EDITED BY SHERIDAN FORD. PARIS, DELABROSSE ET CIE, 1890.

Samuel P. Avery's copy, containing the correspondence between Whistler and Theodore Child in their writing; also letters from Child to Avery, Whistler's letters to various newspapers, a photograph of Whistler, and other documents. The First Paris Edition, suppressed by Whistler.

52 THE SAME. EDITED BY SHERIDAN FORD. NEW YORK. FREDERICK STOKES AND BROTHERS, 1890.

The publishers' name in the American edition is Stokes. The book was printed in France or Belgium. No other change. The original title in the proof sheets was The Gentle Art of Making Enemies. J. McNeill Whistler as the Unattached Writer. With some Whistler Stories Old and New. Edited by Sheridan Ford. Brentano's. London, Paris, New York, Washington, Chicago, 1890. Dedicated "To John McLure Hamilton A Great Painter and A Charming Comrade. In Memory of Many Pleasant Days."

53 THE GENTLE ART OF MAKING ENEMIES AS PLEASINGLY EXEMPLIFIED IN MANY INSTANCES, WHEREIN THE SERIOUS ONES OF THIS EARTH, CAREFULLY EXASPERATED, HAVE BEEN PRETTILY SPURRED ON TO UNSEEMLINESS AND INDISCRETION, WHILE OVERCOME BY AN UNDUE SENSE OF RIGHT. (BUTTERFLY.) LONDON. MDCCCXC. WILLIAM HEINEMANN.

One of a Special Edition of ten, bound in brown paper with gold lettering and Butterfly on the side. Black lettering and gold Butterfly on the back. Contains letter from Heinemann stating facts.

54 THE GENTLE ART OF MAKING ENEMIES. NEW YORK. J. W. LOVELL AND COMPANY, 1891.

Authorized American edition. Presentation copy from Whistler to James Carlton Young with note by the author on fly leaf: "For the 'Ornamented' green that covers this multitude of sins, I, at least, am in no way responsible." Butterfly.

55 THE SAME. ENGLISH EDITION.

Large Paper edition signed by Whistler, numbered 37. This copy contains four studies by Whistler for Butterflies used in the volume.

56 THE SAME. 1904. THIRD EDITION. WILLIAM HEINEMANN. LONDON.

57 THE SAME. GERMAN TRANSLATION: DIE ARTIGE KUNST SICH FEINDE ZU MACHEN. VON MACNEILL WHISTLER. BERLIN. 1909. BRUNO CASSIRER.

EXHIBITION OF NOCTURNES, MARINES & CHEVALET PIECES, ETC. NOS. 58–74.

CASE 2–A

Paintings, Poster, Catalogue Cover.

58 THE MUSIC ROOM. OIL.

Owned by Colonel Hecker. From The Goupil Portfolio. Photograph.

59 SKETCHES FOR POSTER, COVER AND TITLE-PAGE OF THE CATALOGUE FOR THE EXHIBITION OF NOCTURNES, MARINES & CHEVALET PIECES IN 1892.

Photographs.

60 THE BALCONY. OIL.

In the Charles L. Freer Collection, National Gallery of Art, Washington, D. C. From The Goupil Portfolio. Photograph.

CASE 2–B

Catalogues, 1892, and other Exhibitions.

61 NOCTURNES, MARINES & CHEVALET PIECES.

Letter from Whistler to the printer Way, with corrections.

62 THE SAME.

Cancelled first edition of Catalogue, unbound.

63 THE SAME.

Second Edition. The rarest of the brown paper Catalogues. On title-page was: "Small Collection Kindly Lent by their Owners. The "by" fell out when the edition was being made ready for press. Whistler saw proof, was delighted and the edition was issued with "Small Collection Kindly Lent their Owners" on the title-page. Joseph Pennell's press copy, containing his notes.

64 THE SAME.

Third edition, "By" restored. *Illustrated London News* written in on last page.

65 CATALOGUE OF AN EXHIBITION OF DRAWINGS AND LITHOGRAPHS OF THE ALHAMBRA BY JOSEPH PENNELL. WITH AN INTRODUCTION BY J. MCNEILL WHISTLER. JAMES S. EARLE & SONS, PHILADELPHIA.

This Exhibition and Mr. Whistler's Introduction brought about the Sickert Case, Walter Sickert writing an insulting and libellous article in *The Saturday Review* accusing Joseph Pennell, and indirectly Whistler, of issuing lithographs which were not lithographs. Sickert lost his case, Frank Harris lost his post as Editor of *The Saturday Review,* and Whistler and Pennell proved that they knew something about lithography as an art. (See CASES 12–G and 12–H.)

66 THE SAME. FREDERICK KEPPEL & CO. NEW YORK. 189
Catalogue of the New York Exhibition.

67 THE SAME.
Containing facsimile of Whistler's Letter. Catalogue
the Fine Art Society of the first Exhibition in Londo
1896.

68 CATALOGUE OF A COLLECTION OF DRAWINGS BY PHIL MA
THE FINE ART SOCIETY. 1895.
With a note on Phil May's drawings by Whistler.

69 DRAWINGS AND LITHOGRAPHS OF THE ALHAMBRA,
JOSEPH PENNELL. FREDERICK KEPPEL AND CO. 1897.

70 THE SAME. ALBERT ROUILLER. CHICAGO. 1899.

71 NOCTURNES, MARINES & CHEVALET PIECES.
Third Edition printed on the back.

72 THE SAME.
Fifth Edition printed on the back.

73 WILDE V. WHISTLER, BEING AN ACRIMONIOUS CORRESPON
ENCE ON ART BETWEEN OSCAR WILDE AND JAMES
MCNEILL WHISTLER. LONDON. PRIVATELY PRINTE
MCMVI.
Large Paper Edition of 100. Contains Oscar Wilde
notice of the "Ten O'Clock" in *The Pall Mall Gazett*
February 21, 1885, and correspondence published in *T*
Gentle Art.

74 THE SAME.
One of 400 copies. Small paper Edition.

ILLUSTRATIONS AND DESIGNS. NOS. 75–85.

CASE 2–C
Wood-Engravings and Designs for China.

75 WOOD-ENGRAVING FROM ONCE A WEEK.
Engraved by Dalziel. Proof. See No. 79.

76 SKETCHES FOR PLATES.
To be decorated by Whistler, and a letter from Sir Hen
Thompson about his blue china. Photograph.

77 INVITATION AND OTHER CARDS TO VIEW SIR HENR
THOMPSON'S BLUE AND WHITE NANKIN PORCELAIN.
Design at bottom said to be by Rossetti. Portraits
Whistler and Murray Marks in the invitation card
the top.

78 WOOD-ENGRAVING FROM ONCE A WEEK.
Engraved by Dalziel. Proof. See No. 79.

CASE 2–D

Books illustrated by Whistler.

79 HISTORICAL AND LEGENDARY BALLADS BY WALTER THORNBURY. LONDON. CHATTO AND WINDUS, 1876.
Contains four illustrations made by Whistler for *Once a Week* in which they first appeared. On margin of drawing originally called *The Morning Before the Massacre of St. Bartholomew*—here illustrating a poem, *Lady Mabel's Lovers*—Sala wrote "Jimmy Whistler, clever, sketchy and incomplete like everything he has done. A loaf of excellent fine flour but slack-baked." Three other Whistlers included are: *Count Burckhardt, The Major's Daughter, The Relief Fund in Lancashire,* engraved by Dalziel Brothers and Joseph Swain. The four were the first illustrations Whistler made for magazines.

80 A CATALOGUE OF BLUE AND WHITE NANKIN PORCELAIN FORMING THE COLLECTION OF SIR HENRY THOMPSON. ILLUSTRATED BY THE AUTOTYPE PROCESS FROM DRAWINGS BY JAMES WHISTLER, ESQ. AND SIR HENRY THOMPSON. LONDON: ELLIS AND WHITE. 1878.
Large Paper copy, so far as is known the only one; formerly in the possession of S. P. Avery. Contains his book plate. Cover, gold on yellow. Probably designed by Whistler.

80a STÉPHANE MALLARMÉ. VERS ET PROSE. MORCEAUX CHOISIS. AVEC UN PORTRAIT PAR JAMES M. N. WHISTLER. PARIS: LIBRAIRIE ACADÉMIQUE DIDIER. PERRIN ET CIE, LIBRAIRES-ÉDITEURS, 1893.
Frontispiece, Whistler's lithograph of Mallarmé. On fly-leaf, Whistler's autograph inscription "To Joseph Pennell" signed by the Butterfly.

81 A CATALOGUE OF BLUE AND WHITE NANKIN PORCELAIN.
Ordinary edition. Cover printed in gold on blue. Both editions contain twenty-seven drawings by Whistler, the finest drawings of decorative objects ever made by a Western artist. Signed by Whistler.

82 BELOW THE SALT, BY C. E. RAIMOND. LONDON. WILLIAM HEINEMANN.
Cover design by Whistler.

THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. NOS. 83–100.

CASE 2–E

Original Designs by Whistler, and Photographs.

83 WALL OF THE FIRST INTERNATIONAL EXHIBITION.
Showing group of paintings and drawings by Whistler. This Exhibition was held at Knightsbridge, London. 1898. Photograph.

84 DESIGNS BY WHISTLER.
For cover of Catalogue and Seal of the International Society, of which Whistler was President from its foundation until his death.

85 WALL OF WHISTLER MEMORIAL EXHIBITION AT THE NEW GALLERY, LONDON. 1905. SHOWING WHISTLER'S SYSTEM OF HANGING AND LIGHTING.
Photograph.

CASE 2–F

Catalogues of International Exhibitions.

86 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. CATALOGUE OF THE EXHIBITION OF INTERNATIONAL ART. 1898. PRICE SIXPENCE.
Catalogue of the First Exhibition held at the Skating Rink, Knightsbridge, London.

87 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. ART CONGRESS. CATALOGUE OF THE EXHIBITION, 1899. "A LARGE AND NOT PARTICULARLY PLEASANT GALLERY." ATHENÆUM. OVER ONE HUNDRED ILLUSTRATIONS. (TWELVE IN PHOTOGRAVURE.) PRICE HALF-A-CROWN NET. (SEAL OF SOCIETY ON COVER.)
Printed by William H. Ward & Co. at the Holbein Press. Special Edition. Bound in brown boards. Whistler's Nocturne, *Brown and Gold—Chelsea Rags,* reproduced by photogravure, his *Blue and Silver—Trouville* by process.

88 THE SAME. CATALOGUE OF THE THIRD EXHIBITION. 1901.
Printed by The Printing Arts Co. at the Holbein Press. Same cover, with Society's seal, but without quotation. Special edition. Bound in brown boards. With photogravures and process blocks.
Photogravure of Whistler's *Phryne the Superb, Builder of Temples,* frontispiece. Royal Institute Galleries.

89 THE SAME. CATALOGUE OF THE EXHIBITION, 1899. PRICE ONE SHILLING.

Printed by Wm. H. Ward & Co. at the Holbein Press. Whistler designed the cover for the Catalogue of the Second Exhibition, with the Society's monogram and seal, and added the sub-title: Art Congress. Illustrations printed together following text. Press copy with Mrs. Pennell's notes. Inserted, article by D. S. MacColl from *The Saturday Review,* May 27, 1899.

90 THE SAME. CATALOGUE OF THE FOURTH EXHIBITION, 1904. PRICE SIXPENCE.

First Exhibition held in the New Gallery. Two invitation cards inserted.

91 THE SAME. CATALOGUE OF THE FIFTH EXHIBITION, 1905. FIRST EDITION.

Quotation from Whistler—"Art is the Science of the Beautiful" on title-page; also Under Revision. Carl Hentschel, Ltd.

92 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. RULES.

The Rules of the Society were published in brown paper covers—without date.

93 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. ART CONGRESS. CATALOGUE OF THE SIXTH EXHIBITION, 1906. SECOND SECTION. (UNDER REVISION.)

With this Catalogue, the Society gave up their President's brown paper cover, though they retained his design, and Ballantyne and Company, printers.

94 ILLUSTRATED SOUVENIR. CATALOGUE OF THE EXHIBITION OF INTERNATIONAL ART. KNIGHTSBRIDGE. PREPARED BY CARL HENTSCHEL AND CO. (PUBLISHERS TO THE COUNCIL). LONDON, WILLIAM HEINEMANN, 1898.

Large paper copy of Catalogue of First International Exhibition. Illustrated. Whistler's *Blue and Coral—The Little Blue Bonnet,* frontispiece. Inscription "With Carl Hentschel's Compliments, 1898."

95 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. ART CONGRESS. CATALOGUE OF THE SEVENTH EXHIBITION, 1907. (UNDER REVISION.) PRICE SIXPENCE.

96 THE SAME. CATALOGUE OF THE EIGHTH EXHIBITION. 1908. PRICE SIXPENCE.

97 THE SAME. CATALOGUE OF THE NINTH EXHIBITION, 1909. PRICE SIXPENCE.

98 THE SAME. CATALOGUE OF THE EXHIBITION OF FAIR WOMEN, 1909. (PRICE SIXPENCE.) (UNDER REVISION.)

Press copy with Mrs. Pennell's notes. Whistler's *Symphony in White No. 3—The Gold Girl* and twenty-two lithographs were exhibited.

99 THE SAME. CATALOGUE OF THE TENTH EXHIBITION, 1910. HELD AT THE GRAFTON GALLERIES, GRAFTON STREET, W. (PRICE SIXPENCE.)

First International Exhibition held at the Grafton Galleries. The Society gave up the brown paper cover and design by Whistler, retaining only the seal.

100 THE SAME. CATALOGUE OF THE ELEVENTH EXHIBITION, 1911. HELD AT THE GRAFTON GALLERIES, GRAFTON STREET, W. (PRICE SIXPENCE.) WILLIAM CLOWES AND SONS, LTD., PRINTERS.

The seal is all that remained of the Whistler design and tradition. Even that is gone now.

THE BARONET AND THE BUTTERFLY. NOS. 101–116.

CASE 2-G

Documents in the Eden Case.

101 ORIGINAL DRAWING OF BUTTERFLIES.

With Whistler's directions to photo-engraver and printer.

102 LE FIGARO. SUPPLÉMENT LITTÉRAIRE. SAMEDI 29 DÉCEMBRE, 1894.

Contains an appreciative article on Whistler by Georges Rodenbach, a friend of Whistler's. No doubt written in anticipation of the Eden Trial to explain to the French public what a distinguished artist Whistler was.

103 PALL MALL GAZETTE, MARCH 21, 1895.

Leader on the Eden Case after the first Trial when everything went in favor of Sir William Eden, who brought the Case against Whistler. But Whistler scored when it was taken up to the Cour de Cassation.

104 REVUE DES GRANDS PROCÈS CONTEMPORAINS PARAISSANT MENSUELLEMENT SOUS LA DIRECTION DE GASTON LÈBRE. MAY, 1895. LE PORTRAIT DE LADY EDEN.

105 LE DROIT. JOURNAL DES TRIBUNAUX. DIMANCHE 24 MARS, 1895.

Report of Second Eden Trial in the Cour de Cassation.

106 ORIGINAL DRAWINGS. HEAD-PIECE FOR DEDICATION "THE BIG STICK" AND TAIL-PIECE FOR THE BARONET AND THE BUTTERFLY, "THE TOAD IN THEIR BELLY."

Whistler's directions to photo-engraver written on margins of drawings, reproduction of Toad placed by original. Dedication "To those Confères across the Channel who, refraining from intrusive demonstration, with a pluck and a delicacy all their own, 'sat tight' during the struggle, these decrees of the Judges are affectionately dedicated." For long Whistler taunted the artists of London with "The Toad in their Belly."

CASE 2–H

Documents in the Eden Case.

107 AFFAIRE JAMES MCNEILL WHISTLER.

The French lawyer Maître Beurdeley's statement of the case pointing out that with Sir William Eden, it was a question of money.

108 AFFAIRE JAMES MCNEIL WHISTLER.

Last page of the lawyer's statement.

109 THE BARONET AND THE BUTTERFLY. A VALENTINE WITH A VERDICT.

The French publisher's announcement, probably printed at the Ballantyne Press for Heinemann, and taken over by May with the book.

110 NOTES FOR TRIAL.

Made by Whistler and Maître Beurdeley, probably during the Trial, on a sheet of Whistler's black-edged paper.

111 THE BARONET AND THE BUTTERFLY.

Large Paper copy. Edition limited to 250. No. 17, signed on page opposite title with Butterfly.

112 TELEGRAM.

From Whistler to Heinemann after judgment was given in his favor at the second Trial in the Cour de Cassation, December 20, 1897: "Whistler wins all along."

113 EDEN VERSUS WHISTLER, THE BARONET AND THE BUTTERFLY (BUTTERFLY) A VALENTINE WITH A VERDICT. PARIS. LOUIS-HENRY MAY. (1899.)

Printed at the "Valentine" Press, Paris, really the Ballantyne Press, London, for Heinemann, who was to have been the publisher. Ordinary edition. Whistler's account of the Second Eden Trial in the Cour de Cassation

(the French Court of Appeal). Comments printed on margin. On fly-leaf in Whistler's writing, "To Mrs. Pennell—who 'also was present.'" Butterfly.

114 LAWYER'S NOTE.

Made probably during the Trial at Whistler's dictation on a sheet of Whistler's black-edged paper.

115 LETTRE DE MR. THOMSON, DIRECTEUR DE LA MAISON GOUPIL À LONDRES.

Translation of a letter from Mr. D. Croal Thomson, Director of the Goupil Gallery, London, in support of Whistler. Evidently, first draft with many corrections.

116 LAWYER'S NOTE.

Note for argument in Whistler's defense, Eden Trial.

THE WHISTLER MEMORIAL EXHIBITION IN LONDON. 1905. NOS. 117–125.

CASE 3–A

The London Memorial Exhibition. New Gallery.

117 THE NEW GALLERY.

Top: South Room opening on Court with paintings and water-colours, showing velarium and portraits of *Miss May Alexander, Miss Kinsella* and *Mrs. Huth.*
Bottom: Opposite side of the same Room, showing *Luke Ionides,* one of the *Valparaisos, F. R. Leyland,* and *Dr. Whistler.* Photographs.

118 THE SAME.

The West Room, showing *The Mother, Irving* and *Sarasate,* and the effect of the velarium. Photographs.

119 THE SAME.

Top: Central Hall, showing arrangement of Whistler's prints.
Bottom: West Room with velarium, showing *The White Girl,* Miss Alexander, and *Whistler's Portrait of Himself holding the Brushes.* Photographs.

CASE 3–B

Catalogues of the London Memorial Exhibition.

120 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. MEMORIAL EXHIBITION OF THE WORKS OF THE LATE JAMES MCNEILL WHISTLER, FIRST PRESIDENT OF THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS, IN THE NEW GALLERY, REGENT STREET,

LONDON, FROM THE TWENTY-SECOND OF FEBRUARY TO THE FIFTEENTH OF APRIL 1905. HELD UNDER THE AUSPICES OF THE SOCIETY.

Printed at the Ballantyne Press, London, and published by William Heinemann for the International Society of Sculptors, Painters, and Gravers, at the New Gallery, Regent Street. *Edition de Luxe.* Bound in brown boards. With many illustrations. Joseph Pennell's annotated copy. The Christie Catalogue of the Henry Irving Sale inserted.

121 THE SAME.

One of twelve copies of the Catalogue, prepared for the opening of the Exhibition by Rodin. White paper cover with gilt lettering.

122 THE SAME.

Ordinary edition, without illustrations. Sixth Edition, the last issued.

123 IN MEMORIAM. JAMES MCNEILL WHISTLER. LONDON. FEBRUARY 20, 1905.

A Speech delivered by Professor Walter Raleigh, at the Café Royal, London, at the Banquet on the Occasion of the Opening of the Whistler Memorial Exhibition, February 20, 1905. Published by William Heinemann for the International Society, and printed at the Ballantyne Press, London. Brown paper cover.

124 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. MEMORIAL EXHIBITION.

White paper cover with gilt letters. Catalogue given to Queen Alexandra on the occasion of the Royal Visit to the Memorial Exhibition, and returned by her to Joseph Pennell in exchange for his as the leaves were not cut. The only other copy like this was given King Edward. Butterflies on cover drawn by Joseph Pennell to explain the monogram to the Queen. Inserted, Notice of the Royal Visit from *The Times,* 5th of March, 1905, and a manuscript list of the Lords and Ladies in attendance.

125 THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. MEMORIAL EXHIBITION.

Circular issued by William Heinemann to announce the *Édition de Luxe* of the Catalogue. The Circular was the cause of a law suit.

125a,b,c TICKETS TO THE MEMORIAL EXHIBITION.

125d MENU AND TOAST LIST OF THE BANQUET ON THE OPENING OF THE MEMORIAL EXHIBITION.

WHISTLER MEMORIAL EXHIBITIONS IN BOSTON AND PARIS. NOS. 126–134.

CASE 3–C

The Boston Memorial Exhibition, Copley Hall, 1904.

126 THE BOSTON MEMORIAL EXHIBITION.

Top: Wall, *Gold and Brown,* Whistler's Portrait of himself, center.

Bottom: Opposite wall, Whistler's Portrait of Mrs. Whistler, *Harmony in Red-Lamplight,* center. Photographs.

127 THE SAME.

Rooms hung with Whistler's prints. Photographs.

128 THE SAME.

Painting Gallery, *La Princesse du Pays de la Porcelaine,* center. Photographs.

CASE 3–D

Catalogues of the Boston and Paris Memorial Exhibitions.

129 ETCHINGS, DRY-POINTS, & LITHOGRAPHS. (BUTTERFLY) MEMORIAL EXHIBITION OF THE WORKS OF MR. J. MCNEILL WHISTLER. BOSTON. [1904.]

Catalogue of the Prints in the Boston Memorial Exhibition. Brown paper cover, with Butterfly.

130 OIL PAINTINGS, WATER COLORS, PASTELS, & DRAWINGS (BUTTERFLY) MEMORIAL EXHIBITION OF THE WORKS OF MR. J. MCNEILL WHISTLER, BOSTON. [1904.]

Second volume of the Catalogue of the Boston Memorial Exhibition. Brown cover, with Butterfly.

131 JAMES MAC NEILL WHISTLER.

Cover for *L'Œuvre de James Mac Neill Whistler,* a Portfolio of Reproductions of the most important works shown in the Paris Memorial Exhibition. Whistler's name spelled incorrectly.

132 L'OEUVRE DE JAMES MACNEILL WHISTLER.

Title-page Portfolio. Whistler's name misspelled. *"Sous le Haut Patronage de M. le Ministre de l'Instruction Publique, des Cultes et des Beaux-Arts et de M. le Sous-Secrétaire d'État des Beaux-Arts."* Introduction by M. Léonce Bénédite, Conservateur of the Luxembourg. Edition of 500 issued, the first 25 on Japan paper, each copy with name of subscriber printed on it. This is No. 4, *"Imprimé pour Mrs. Joseph Pennell."*

133 EXPOSITION DES OEUVRES DE JAMES MCNEILL WHISTLER (BUTTERFLY.) PALAIS DE L'ÉCOLE DES BEAUX-ARTS QUAI MALAQUAIS. PARIS. MAI, 1905.

Catalogue of the Paris Memorial Exhibition. Brown paper cover with an enlargement of the Butterfly often used by Whistler as signature to his letters.

134 THE SAME.

Another copy of the catalogue with same cover and Butterfly.

BIOGRAPHY OF WHISTLER AND BOOKS ABOUT HIM. NOS. 135–171.

CASE 3–E

Photographs of Family Portraits and Places Associated with Whistler.

135 PORTRAITS OF WHISTLER'S FATHER AND MOTHER.

Top: Anna Matilda McNeill, wife of George W. Whistler. Photograph.

Major George W. Whistler. Portrait painted by Whistler from a lithograph, when about twenty. Photograph.

Bottom: Left to right.

Miniature of Major George W. Whistler, artist unknown.

Painting of Major George W. Whistler, artist unknown, in Library, Springfield, Mass.

The same miniature. Artist unknown. Photographs.

136 PLACES ASSOCIATED WITH WHISTLER'S EARLY LIFE.

Top: House in which Whistler was born, Lowell, Massachusetts—now Whistler Museum.

Middle: Church in which Whistler was baptised, St. Anne's, Lowell, Massachusetts.

Bottom: Old Corner House, Stonington, Conn., where Whistler stayed as a boy on his return from Russia. Photographs.

137 PORTRAITS OF WHISTLER AND DR. WHISTLER.

Top: Photograph given to Rossetti with inscription by Whistler.

Bottom: Left to right.

Dr. William Gibbs McNeill Whistler in his uniform as Surgeon in the Confederate Army.

Miniature of the two brothers—James M. N. Whistler, fifteen years, and William Whistler, thirteen years. Artist unknown.

J. A. McN. Whistler with autograph below, the Butterfly left half way up. Given to Reginald Western of London in 1879. Butterfly drawn with ink on original photograph. Photographs.

CASE 3-F

The Authorized Life of Whistler.

138 THE LIFE OF JAMES MCNEILL WHISTLER. BY E. R. AND J. PENNELL. TWO VOLUMES ILLUSTRATED. PHILADELPHIA. J. B. LIPPINCOTT COMPANY. LONDON. WILLIAM HEINEMANN. 1908.

First American Edition.

Contains corrections for the Third Edition and the Preface to the Third Edition not in English Edition, also newspaper letter from Rosalind Birnie Philip in *The Times,* November 24, 1908. Butterfly in yellow on end papers.

139 THE SAME. NEW AND REVISED EDITION. THE FIFTH, 1911.

English Edition. Unique copy, slightly larger than the size finally adopted for the one volume edition.

140 THE SAME.

First volume of *Édition de Luxe,* First English Edition. 150 copies on Japan paper, numbered and signed W. Heinemann.

141 THE SAME.

Second volume of English *Édition de Luxe.*

142 JAMES MCNEILL WHISTLER. SA VIE ET SON OEUVRE. TRADUIT ET ADAPTÉ DE L'OUVRAGE ORIGINAL. DE E. ET J. PENNELL. PARIS, LIBRAIRIE HACHETTE ET CIE. 1913.

French translation of *The Life of Whistler.* Contains two reproductions in colour of his lithographs.

143 THE LIFE OF JAMES MCNEILL WHISTLER. BY E. R. AND J. PENNELL. NEW AND REVISED EDITION. THE SIXTH. ILLUSTRATED. PHILADELPHIA, J. B. LIPPINCOTT; LONDON, WILLIAM HEINEMANN, 1920.

Copy annotated by the authors. Containing manuscript notes and proofs of Errata and facsimile of letter from Whistler to Mr. Richards, his framemaker.

CASE 3–G

Portraits of Whistler and Paintings attributed to Whistler.

144 PORTRAITS OF WHISTLER.

Top: left to right. *Whistler Smoking.* Oil. Painting attributed to Whistler, signed Whistler, though signature cannot be seen in photograph. Another reproduction of same painting. Photographs.
Below: Letter from Théodore Duret with history of painting. Written in red ink at foot of second page, "certainly not genuine J. P."
Bottom: *Portrait of Whistler in the Big Hat.* Oil. Painted during his student years in Paris. To compare the two portraits makes the *Whistler Smoking* more doubtful than ever. Photograph.
Still life attributed to Whistler. M. Duret gives its history in his letter. It has lately been claimed by a French painter, Stany Sassy, as his work. He sold it, he says, for eighty francs; later, as a Whistler, it brought one hundred and fifty thousand. Photograph.

145 PORTRAITS OF WHISTLER.

Top: Bust of Whistler, by Sir J. E. Boehm, owned by Thomas Way.
Bottom: Bust of Whistler, by Sir J. E. Boehm, the property of Princess Louise until sold at a charity sale at Christie's during the war. Different base. Photographs.

146 PORTRAITS OF WHISTLER.

Top: Portrait group in Whistler's studio photographed in 1881: Julian and Waldo Story, Whistler, Frank Miles and Hon. F. Lawless.
Bottom: Enlargement of same. Photographs.

CASE 3–H

Various books about Whistler.

147 THE ART OF JAMES MCNEILL WHISTLER. AN APPRECIATION BY T. R. WAY AND G. R. DENNIS. LONDON. GEORGE BELL AND SONS, 1903.

Inserted, a criticism: "The First in the Field," by Joseph Pennell. [Manuscript.]
The first book about Whistler published after his death.

148 THE SAME. THIRD AND CHEAPER EDITION. LONDON. GEORGE BELL AND SONS, 1905.

Open at a lithograph by T. R. Way of sketch by Whistler *A White Girl,* in the possession of John F. Braun.

149 MEMORIES OF JAMES MCNEILL WHISTLER, THE ARTIST, BY T. R. WAY. LONDON, JOHN LANE, THE BODLEY HEAD. NEW YORK, JOHN LANE COMPANY, 1912.

Inscription from author on fly-leaf, "To Mr. and Mrs. J. Pennell." Copy annotated by Joseph Pennell. A letter from author to Mrs. J. Pennell inserted.

150 WHISTLER. BY T. MARTIN WOOD. ILLUSTRATED WITH EIGHT REPRODUCTIONS IN COLOUR. LONDON, T. C. AND E. C. JACK. NEW YORK, FREDERICK A. STOKES COMPANY.

Masterpieces in Colour Series. Edited by T. Leman Hare. *Old Battersea Bridge,* frontispiece.

151 JAMES MCNEILL WHISTLER VON HANS W. SINGER. MIT ELF VOLLBILDERN IN TONÄTZUNG. BERLIN, JULIUS BARD. 1904. DIE KUNST SERIES, EDITED BY RICHARD MUTHER.

Inscription "With compliments of the author, Dresden: 29 II 1904" on title-page.

152 WHISTLER AS I KNEW HIM. BY MORTIMER MENPES. LONDON, ADAM AND CHARLES BLACK. EDITION DE LUXE. LIMITED TO 500 COPIES, OF WHICH THIS IS NO. 83. SIGNED BY MORTIMER MENPES.

The illustrations engraved and printed at the Menpes Press under Mr. Menpes' direction. Original etching of the *Menpes Children* by Whistler, frontispiece, not published in the small paper edition.

153 JAMES MCNEILL WHISTLER. AN ESTIMATE AND BIOGRAPHY, BY FRANK RUTTER. LONDON, GRANT RICHARDS, 1911.

Based chiefly, with small acknowledgment, on *The Authorized Life of Whistler,* by E. R. and J. Pennell, who have filled this copy with notes.

154 WHISTLER, BUTTERFLY, WASP, WIT, MASTER OF THE ARTS, AN ENIGMA. BY HALDANE MACFALL. EDINBURGH AND LONDON, T. N. FOULIS. 1905. NO. 1, *Spirit of the Age Series.*

Dedicated "To Joseph and Elizabeth Robins Pennell whose Life of the Master the World of Art Awaits." Butterfly on the title-page, below every illustration, in the text, and on the cover. The book suppressed by Miss Philip for infringement of copyright. In later editions Butterfly and dedication to the Pennells omitted. An inscription, "To Joseph Pennell from Haldane MacFall," on fly-leaf and, pasted below, the "Notice to Publishers and Others" from Watkins, Williams and Steel, Miss Philip's solicitors, perpetually restraining Mr. MacFall and his publishers from using the Butterflies. Several letters from Haldane MacFall are inserted.

155 JAMES MCNEILL WHISTLER. BY H. W. SINGER. LONDON: A. SIEGLE. 1905.

Translated from the German. *Langham Series of Art Monographs*, edited by Selwyn Brinton.

156 THE WORKS OF JAMES MCNEILL WHISTLER. A STUDY BY ELISABETH LUTHER CARY. NEW YORK, MOFFAT, YARD AND CO., 1907.

Gives at end an incomplete and often misleading list of Whistler's Works. Manuscript corrections and annotations by Joseph Pennell.

157 WHISTLER. BY BERNHARD SICKERT. LONDON: DUCKWORTH AND CO. NEW YORK: E. P. DUTTON AND CO.

Slight and imperfect appreciation of Whistler, his life and his work, but interesting because written by an artist. Full of corrections and annotations by Joseph Pennell. Very incomplete "Catalogue of Oil Pictures by James MacNeill Whistler" at end. His name is misspelled.

158 WITH WHISTLER IN VENICE, BY OTTO H. BACHER. NEW YORK, THE CENTURY COMPANY, 1908.

First edition, containing letters signed "Maud Whistler" and from Whistler to Bacher, three of these reproduced in facsimile. The edition was suppressed by Miss Philip for infringement of copyright. Whistler's letters did not appear in later editions. Inserted, a letter from Mr. W. W. Ellsworth explaining the situation to Mr. Fisher Unwin, who proposed publishing the book in England; also paper "With the compliments of the Century Company."

CASE 4–A

Whistler's Houses in London.

159 CHEYNE WALK HOUSES.

Top: Whistler's second house in Chelsea, No. 2 Lindsey Row, now 96 Cheyne Walk.
Bottom: Whistler's first house in Chelsea, No. 7 Lindsey Row, now 101 Cheyne Walk. Photographs.

160 TOWER HOUSE AND WHITE HOUSE.

Top: Tower House, Tite Street, Chelsea, where Whistler lived when he married, 1888.
Bottom: The White House, Tite Street, built for Whistler by E. W. Godwin. Whistler lived here at the time of the Ruskin Trial. 1878. The expenses of the Trial and building the White House caused his bankruptcy, and he was sold out and left for Venice at the end of 1879. Photographs.

161 CHEYNE WALK HOUSES.

Top: 21 Cheyne Walk, where Whistler lived after he left the Tower House until he moved to Paris in 1892. Bottom: 74 Cheyne Walk, house where Whistler died: middle one of the three houses to the left. In the distance, Chelsea Church, where his funeral was held. Photographs.

CASE 4–B

Books about Whistler.

162 RECOLLECTIONS AND IMPRESSIONS OF JAMES A. MCNEILL WHISTLER, BY ARTHUR JEROME EDDY. PHILADELPHIA AND LONDON, J. B. LIPPINCOTT COMPANY, 1903.

Second book about Whistler that appeared after his death. Eddy was painted by Whistler in Paris.

163 JAMES MCNEILL WHISTLER. THE MAN AND HIS WORK. BY W. G. BOWDOIN. NEW YORK AND LONDON, M. F. MANSFIELD, 1901.

Advance sheets. At the end, list of the Avery Collection of Etchings and Lithographs in the New York Public Library.

164 HISTOIRE DE J. MCN. WHISTLER ET DE SON OEUVRE PAR THÉODORE DURET. PARIS. H. FLOURY, ÉDITEUR, 1904. FIRST EDITION. ÉDITION DE LUXE.

50 copies published. Boldini's Portrait of Whistler, frontispiece. On title-page, the quotation: "A thing of beauty is a joy forever," attributed to Whistler. *The Little Lady Sophie of Soho,* engraved by Wolf at Freer's suggestion for this book, appears here only.

165 THE SAME. NEW EDITION. PARIS: H. FLOURY, ÉDITEUR, 1914.

In this edition M. Duret published *Whistler Smoking* (see CASE 3–G) as frontispiece, and the doubtful *Still Life* (see CASE 3–G), and omitted from title-page the quotation from Keats attributed to Whistler in first edition. On fly-leaf, inscription *"À. M. et Mme. Pennell hommage et Souvenir amical Théodore Duret."*

166 WHISTLER, BY THÉODORE DURET. TRANSLATED BY FRANK RUTTER. LONDON, GRANT RICHARDS. PHILADELPHIA, J. B. LIPPINCOTT CO. 1917.

Translation of second edition of Duret's book. Rutter got the information for his Life from this book and ours.

167 WHISTLER. BY CLARENCE A. WORRALL. (IN SHORT TALKS FOR BUSY PEOPLE SERIES) 1904. HACKNEY AND MOALE CO., PRINTERS, ASHEVILLE, NORTH CAROLINA.

Hack production.

168 JAMES MCNEILL WHISTLER, BY MRS. ARTHUR BELL. LONDON. GEORGE BELL AND SONS. 1904. BELLS' MINIATURE SERIES OF PAINTERS.

Manufactured by Mrs. Bell and published by the Bells against Whistler's wishes. See *The Whistler Journal.*

169 LITTLE JOURNEYS TO THE HOMES OF EMINENT ARTISTS. WHISTLER. WRITTEN BY ELBERT HUBBARD AND DONE INTO A BOOK BY THE ROYCROFTERS AT THEIR SHOP, WHICH IS IN EAST AURORA, NEW YORK, 1902.

A book which amused Whistler vastly when Elbert Hubbard sent him a copy.

170 THE WHISTLER BOOK, BY SADAKICHI HARTMANN. BOSTON, L. C. PAGE AND COMPANY, 1910.

Made out of *The Life of Whistler* by E. R. and J. Pennell, without thanks or acknowledgment. Several pages appropriated in various places, and letters to us bodily lifted and made to read as if written to Hartmann.

171 JAMES MCNEILL WHISTLER. THE MAN AND HIS WORK. BY W. G. BOWDOIN. NEW YORK AND LONDON. M. F. MANSFIELD. MDCCCCI.

Frontispiece, Whistler, showing white lock, from photograph by Mendelsohn. London.

CATALOGUES OF WHISTLER'S ETCHINGS AND LITHOGRAPHS. NOS. 172–190.

CASE 4–C

Reproductions of Lithographs and Etchings from Kennedy's Catalogues.

172 STUDY. W. 1.

Portrait, probably of Maud.

173 THE THAMES. W. 125.

Whistler made this lithotint from the window of his room at the Savoy Hotel, where he stayed towards the end of his wife's illness. One of his few lithotints.

174 PORTRAIT OF WHISTLER. K. 54.

First and second states.

175 ANNIE HADEN. K. 62.

Third state. A portrait of Whistler's niece, now Mrs. Thynne. On the proof in the New York Public Library, Whistler wrote, "One of my very best."

176 THE DOORWAY. K. 188.

Fifth state.
One of the twelve etchings of *First Venice Set.*

CASE 4–D

Catalogues of Etchings and Lithographs.

177 A CATALOGUE OF THE ETCHINGS AND DRY-POINTS BY JAMES ABBOTT MACNEIL WHISTLER. LONDON: PRIVATELY PRINTED BY JOHN RUSSELL SMITH, 1874.

First Catalogue of Whistler's Etchings. By Ralph Thomas, whose copy this was, elaborately annotated by him, with Table of Contents in his writing and Note giving the numbers of plates destroyed at the Bankruptcy.

178 WHISTLER'S ETCHINGS. A STUDY AND A CATALOGUE. BY FREDERICK WEDMORE. LONDON: A. W. THIBAUDEAU, 1886. FIRST EDITION.

Published twelve years after Ralph Thomas' Catalogue, and more complete, but full of Wedmore's affectations and needing to be supplemented by Mr. Kennedy. (See No. 190.) Wedmore printed a Second Edition equally unreliable.

179 A DESCRIPTIVE CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF JAMES ABBOTT MCNEILL WHISTLER, BY HOWARD MANSFIELD. CHICAGO, THE CAXTON CLUB, 1909.

Most complete of the Catalogues. Frontispiece, early photograph of Whistler.

180 CATALOGUE OF AN EXHIBITION OF THE ETCHINGS AND LITHOGRAPHS OF JAMES MCNEILL WHISTLER.

Catalogue of Exhibition given by the Caxton Club at the Art Institute of Chicago from January 31st to February 22d, 1900.

181 CATALOGUE OF A COLLECTION OF LITHOGRAPHS BY JAMES MCNEILL WHISTLER WITH A PREFATORY NOTE BY JOSEPH PENNELL. EXHIBITED AT THE FINE ART SOCIETY'S, LONDON. DECEMBER 1895–JANUARY 1896.

Exhibition No. 140.
Only Catalogue for which Whistler asked any one to write the Introduction. Special edition in brown paper cover with Butterfly on cover and title-page.

182 J. A. MCNEILL WHISTLER. ETCHINGS, ETC., IN THE NATIONAL ART LIBRARY, VICTORIA AND ALBERT MUSEUM. WITH A BIBLIOGRAPHY. LONDON. PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE BY WYMAN AND SONS, LTD.

Published by the Board of Education, South Kensington. One of the useful penny pamphlets issued by the Museum.

183 THE ETCHED WORK OF WHISTLER. ILLUSTRATED BY REPRODUCTIONS IN COLLOTYPE OF THE DIFFERENT STATES OF THE PLATES. COMPILED, ARRANGED AND DESCRIBED BY EDWARD G. KENNEDY, WITH AN INTRODUCTION BY ROYAL CORTISSOZ. NEW YORK: THE GROLIER CLUB, 1910.

Reproductions of all the etchings in all their states, three portfolios and a volume of text. Mr. Kennedy in many cases gives no description of the prints, only references to the numbers in the Catalogues, already made, therefore his Catalogue is often useless unless Mr. Mansfield's can be consulted with it.

184 CATALOGUE OF LITHOGRAPHS BY J. MCN. WHISTLER.

Catalogue of Exhibition held at the Grolier Club, April 4th to April 27th, 1907, with unsigned prefatory *Note,* probably by Mr. E. G. Kennedy.

185 TENTOONSTELLUNG VAN AGUARELLON, PASTELS, TEEKENINGEN, ETSEN, LITHOGRAPHIEN EN EENE SCHILDERIJ, DOOR JAMES MACNEILL WHISTLER.

Catalogue of Exhibition held in Rotterdam from October 6th to November 18th, 1906. Introduction by Dr. C. Bakker.

186 ETCHINGS, LITHOGRAPHS, PAINTINGS AND DRAWINGS BY JAMES MCNEILL WHISTLER.

Catalogue of Exhibition of Whistler's work in various mediums, lent by Mr. Hunt Henderson, Isaac Delgada Museum of Art, New Orleans, December 1917.

187 THE LITHOGRAPHS BY WHISTLER. ILLUSTRATED BY REPRODUCTIONS IN PHOTOGRAVURE AND LITHOGRAPHY. ARRANGED ACCORDING TO THE CATALOGUE BY THOMAS R. WAY. WITH ADDITIONAL SUBJECTS NOT BEFORE RECORDED. NEW YORK: KENNEDY AND CO., 1914.

Reproductions in a portfolio and, as in Mr. Kennedy's Catalogue of the Etchings, descriptions are seldom given but the numbers in Way's Catalogue are referred to; therefore Way's Catalogue must be used with it.

188 MR. WHISTLER'S LITHOGRAPHS. THE CATALOGUE. COMPILED BY THOMAS R. WAY. LONDON: GEORGE BELL AND SONS, 1896.

Edition limited to 140. Title-page designed by Whistler, lithograph by Way from photograph of Whistler, frontispiece. As Way was Whistler's printer, his knowledge of the subject was more reliable than that of most cataloguers.

189 CATALOGUE OF ETCHINGS AND DRY POINTS BY JAMES MCNEILL WHISTLER.

Catalogue of Exhibition held at the Grolier Club from April 15th to May 7th, 1904, the year after Whistler's death. With a prefatory unsigned biographical note.

190 CATALOGUE OF ETCHINGS. BY J. MCN. WHISTLER. COMPILED BY AN AMATEUR. SUPPLEMENTARY TO THAT COMPILED BY MR. F. WEDMORE. NEW YORK: H. WUNDERLICH & CO., 1902.

Inscription "With Mr. Kennedy's compliments, June 1903" on fly-leaf. Mr. Kennedy was the "Amateur." Manuscript notes by Joseph Pennell.

BOOKS AND MAGAZINES ILLUSTRATED BY WHISTLER—THE SWINBURNE INCIDENT. NOS. 191–210.

CASE 4–E

The Studio Portfolio.

191 A VENETIAN CANAL.

Pastel. T. R. Way's copy in colour lithography of the pastel.

192 THE SEA-SHORE.

Water-Colour. The Same.

193 BEAD STRINGERS, VENICE.

Pastel. The Same.

194 THE CONVALESCENT.

Water-Colour. The Same.

195 THE OLD MARBLE HALL, VENICE.

Pastel. The Same.

CASE 4–F

Books Illustrated by Whistler.

196 THE PICTURES OF 1885 AND THE MEN WHO PAINT THEM. PALL MALL GAZETTE "EXTRA" NO. 17. LONDON.

Contains pen-and-ink sketch by Whistler of portrait of *Sarasate,* shown this year at Exhibition of the Society of British Artists, also caricature of Whistler by Harper Penington.

197 THE WHIRLWIND. A LIVELY AND ECCENTRIC NEWSPAPER. LONDON. 1890.

An amusing paper edited by the Hon. Stuart Erskine and Mr. Herbert Vivian, and Whistler amused himself with it. His lithograph *The Winged Hat* was published October 30th, 1890. Also *The Tyresmith and Maunder's Fish-Shop, Chelsea.* These prints could once be had for a penny apiece; in fact they were given away.

198 THE WINGED HAT. W. 25.

Portrait of Mrs. Charles Whibley. Published in *The Whirlwind.*

199 A LONDON GARLAND. SELECTED FROM FIVE CENTURIES OF ENGLISH VERSE BY W. E. HENLEY. WITH PICTURES BY MEMBERS OF THE SOCIETY OF ILLUSTRATORS. LONDON AND NEW YORK: MACMILLAN AND CO., 1895.

Whistler was one of the Vice-Presidents of the Society. His Nocturne *Blue and Green* reproduced to illustrate Henley's Poem, *Nocturn.*

200 THE PAGEANT. EDITED BY C. HAZELWOOD SHANNON AND J. W. GLEESON WHITE. LONDON: HENRY & CO., 1896.

First and only number. Whistler was represented by his lithograph of his brother *Dr. Whistler,* and reproduction of *Symphony in White No. 3.*

201 THE PICTURES OF 1886. PALL MALL GAZETTE "EXTRA" NO. 26. LONDON.

Sketch by Whistler of Gallery at the British Artists, showing velarium, and scheme of hanging. Also sketch of *Harmony in Blue and Gold,* same Exhibition.

CASE 4–G

The Studio Portfolio.

202 THE BLUE GIRL.

Copy by T. R. Way in colour lithography of the pastel.

203 THE SUN-CLOUD.
One of Whistler's few landscapes.
Oil. The Same.

204 SUNSET, VENICE.
Pastel. The Same.

205 THE PURPLE CAP.
Pastel. The Same.

CASE 4–H

Swinburne.

206 THE LITTLE WHITE GIRL.
Painting in its original frame, with Swinburne's verses, inspired by the picture, written on it. Royal Academy, 1865. Photograph.

207 SWINBURNE MSS. FACSIMILES. THE BIBLIOPHILE SOCIETY. PUBLICATIONS. BOSTON, 1913.
First page of Swinburne's manuscript, *Mr. Whistler's Lecture on Art, The Fortnightly Review* June 1888; a review of the "Ten O'Clock." This was the cause of the estrangement between Whistler and Swinburne, who never met after its publication. Whistler's reply was one of the bitterest letters in *The Gentle Art*.

208 NOTES ON THE ROYAL ACADEMY EXHIBITION. 1868. PART I BY WILLIAM MICHAEL ROSSETTI. PART II BY ALGERNON C. SWINBURNE. LONDON: JOHN CAMDEN HOTTEN.
Whistler had no pictures in the Royal Academy 1868, but Swinburne, in his article, gave an appreciative notice of works in Whistler's studio.

209 SWINBURNE MSS. FACSIMILES.
The last page of Swinburne's article with his signature.

210 SWINBURNE. K. 136.
Second state, the face altered to Swinburne's, for in the first state it was a portrait of Leyland, according to Obach and Co.
Reproduction from Kennedy's Catalogue.

LEYLAND AND THE PEACOCK ROOM. NOS. 211–219.

CASE 5–A

Leyland Portraits.

211 THE GOLD SCAB, ERUPTION IN FRILTHY LUCRE.

Top: Whistler's caricature of Frederick Leyland, painted after the quarrel over The Peacock Room. Sold at Sotheby's in the bankruptcy sale, now in the Spreckels' Collection, San Francisco.
Middle: Whistler's sketch of the stair-way, Leyland's house, 49 Princes Gate. The panels to the left of the stair-way painted by Whistler.
Bottom: Sketch by Whistler of decoration for the Peacock Room. Photographs.

212 ELINOR LEYLAND—FLORENCE LEYLAND. K. 109.

Daughters of F. R. Leyland. Elinor Leyland, the seventh and last state; Florence Leyland, first of nine states given by Kennedy.

213 F. R. LEYLAND. K. 102.

Second and last state.

214 FANNY LEYLAND. K. 108.

Daughter of F. R. Leyland. Third and fourth states according to Kennedy. Reproductions from Grolier Catalogue.

215 THE PEACOCK ROOM.

Top: Sketches by Whistler of Peacocks on shutters.
Middle: Sketch by Whistler of Peacocks on Wall facing *Princesse du Pays de la Porcelaine* over mantlepiece; "The Rich Peacock and the Poor Peacock," symbolizing relations between patron and artist. Drawings owned by Mrs. J. C. Gardner. Photographs.

CASE 5–B

Leyland Documents.

216 LEYLAND PORTRAITS.

Left: Small portrait sketch of F. R. Leyland.
Right: Portrait of F. R. Leyland now in the Charles L. Freer Collection, National Gallery of Art, Washington, D. C. Both by Whistler. Photographs.

217 THE PEACOCK ROOM. PAINTED FOR MR. F. R. LEYLAND BY JAMES MCNEILL WHISTLER, REMOVED IN ITS ENTIRETY FROM THE LATE OWNER'S RESIDENCE AND EXHIBITED AT MESSRS. OBACH'S GALLERIES AT 168 NEW BOND STREET, LONDON, W. JUNE 1904.

Pamphlet issued by Messrs. Obach with an Introduction by C. J. H. (Holmes, Director, English National Gallery) and the note sent to the press to announce the pur-

chase and exhibition. The print shows the Two Peacocks on the wall. The pamphlet was given away when Obachs exhibited the Room in London. It is now very rare.

218 ANOTHER COPY.

Whistler's *Princesse du Pays de la Porcelaine* over the mantle, where it faces the Two Peacocks.

219 LEYLAND PORTRAITS.

Top: left. Study of *Mrs. Leyland* by Whistler. Pastel.
Top: right. The Portrait of *Mrs. Leyland* by Whistler. Oil. Owned by C. H. Frick.
Bottom: right. Portrait of Leyland's daughter, Florence Leyland. Pastel. Owned by the Executors of Mrs. Leyland. Photographs.

THE BRITISH ARTISTS. NOS. 220–231.

CASE 5–C

Memorial to Queen Victoria.

220 THE MEMORIAL.

Top: Cover to The British Artists' Memorial to Queen Victoria on Her Jubilee, 1887. Designed by Whistler, showing the little lion, used on the Society's paper and as the sign at the Gallery Door.
Bottom: Decoration from the Memorial. Photographs.

221 THE SAME.

The first four illuminated and decorated pages with Whistler's signature on the first. Photographs.

222 THE SAME.

Further pages, with Whistler's signature on the last. Photographs.

223 THE SAME.

Top: Back of cover with the Butterfly.
Bottom: Last page. Photographs.

CASE 5–D

Documents of the Society of British Artists.

224 MINUTE BOOK AND SKETCHES.

Top: Page from the Society's Minute Book with Whistler's signature as President, confirming minutes, and also in the list of members present at this general meeting, November 18, 1887.

Bottom: left. Sketch of one of his lithographs, in a letter to T. R. Way.
Bottom: right. Sketch of C. A. Howell by Henry Treffy Dunn. Photographs.

225 CATALOGUE OF THE SOCIETY OF BRITISH ARTISTS. WINTER EXHIBITION, 1885–6.

Whistler was a member of the Council but sent nothing to the Exhibition.

226 THE SAME. 1886.

Cover designed by Whistler and used this year for the first time. Whistler sent six works, including *Note in Black* (now in the Metropolitan Museum), *Valparaiso,* and *Mrs. Walter Sickert.*

227 THE SAME. 1887.

Whistler was now the Society's President. He showed one painting.

228 THE SAME. SPECIAL EXHIBITION. 1889.

The year after "The Artists went out," but the Society kept Whistler's brown paper for the Catalogue. They dismissed him, but retained some of his ideas—for a little while.

229 THE SAME. 1892.

The year of Whistler's triumphant Exhibition in The Goupil Gallery.

230 THE ROYAL SOCIETY OF BRITISH ARTISTS. COMMEMORATION ADDRESS BY THE PRESIDENT ON THE FIFTIETH ANNIVERSARY OF THE INCORPORATION OF THE SOCIETY BY ROYAL CHARTER. 1897. LONDON: WM. CLOWES & SONS.

The year of Queen Victoria's Diamond Jubilee, 1897. The address by Wyke Bayliss, who succeeded Whistler as President, and who was knighted. No honor was bestowed upon Whistler.

231 LETTER AND SKETCHES.

Top: Letter from Whistler on the British Artists' official paper with the lion designed by him. He writes that he is in love with the look of it and signs the Butterfly.
Bottom: Sketches by Whistler for a song *Thoughts at Sunrise,* by Mrs. Lynedoch Moncrieff. Whistler's writing on both sketches. Photographs.

CASE 5–E

Portraits and Nocturnes.

232 PORTRAITS OF WHISTLER.

Top: left. Whistler, about 1885, with long cane and curly brimmed hat of that period.
Top: middle. Whistler seated, wearing the much talked about coat with cape, and the curly brimmed hat. Mortimer Menpes standing at his side.
Top: right. Whistler in same costume holding his hat, the white lock showing.
Bottom: Mortimer Menpes, William M. Chase and Whistler. Chase wears the flat-brimmed hat Whistler said he liked and at once adopted; thus giving the date when he first wore it. Photographs.

233 THREE WHISTLER NOCTURNES.

Top: *The Thames, Blue and Silver.* Oil. Owned by Hon. Percy Wyndham.
Middle: *Nocturne, Blue and Green.* Oil. Owned by W. C. Alexander.
Bottom: *Nocturne, Southampton Water.* Oil. Owned by the Chicago Art Institute. Photographs.

234 THREE GREAVES NOCTURNES.

Painted by Walter or Harry Greaves, Pupil of Whistler. Photographs.

235 PORTRAIT (?) OF WHISTLER BY WALTER GREAVES.

The *Portrait* referred to in the letters on this sheet. The Merthyr Tydvil Gallery is not alone in acquiring one of these *portraits.* Another was bought by Mr. John Frederick Lewis for the Pennsylvania Academy of Fine Arts and now hangs upon their walls, though they refused to buy the portrait of the artist's mother for five hundred dollars when it was shown in the Academy. They doubtless paid more than that for this *portrait,* which they got from the Rosenbach Company, who own seven others. There is no evidence that Whistler ever posed once for Walter or Harry Greaves. If these *portraits* had been done from life, they would have taken up at least a year of Whistler's time. Not only this, his costume in the year 1870 was different. He did not then wear a flat-brimmed hat. We have never seen a photograph of him wearing a ribbon to his monocle, and the costume is usually taken from Spy's cartoons in *Vanity Fair.* Not a single one of these *portraits* was ever shown or heard

of during Whistler's life-time. Greaves, after the exposure at the Goupil Gallery of the incorrectness of his dates and facts, dated and signed all the paintings concerning which there was some doubt as to whether he or Whistler painted them. There was no doubt in many people's minds that the dates are wrong. As to the *portraits,* there is no doubt that they were not painted from life, that Whistler never wore any such costume. Even the famous cane is of the wrong length and the only thing that is certain is the extraordinary artlessness of people who take the *portraits* seriously. It is even more extraordinary that any one with artistic pretensions should be so imposed upon. Photograph.

CASE 5–F

Documents in the Greaves Affair.

236 WHISTLER'S OLD BATTERSEA BRIDGE.

For this painting the critics said Whistler got his idea from Walter Greaves' *Passing Under Battersea Bridge* (see no. 241) when the latter was at the Goupil Gallery. For his painting Greaves gave the date 1862, and Whistler's Nocturnes were painted in the Seventies. But it was found that Greaves had made a mistake in the date and the British critics and their American imitators were forced to admit that Whistler was the original artist. *Old Battersea Bridge* is now in the Tate Gallery, the National Gallery of British Art, London. Photograph.

237 GREAVES, WHISTLER AND CHELSEA. A PERSONAL NOTE. WEST LONDON BOOK STORE, 157 KING'S ROAD, CHELSEA, JUNE 1911.

A pamphlet in praise of Walter Greaves, published a month after the opening of his Exhibition at the Goupil Gallery. Contains one of Greaves' paintings of Whistler in the flat-brimmed hat long before Whistler wore it.

238 A REPLY TO AN ATTACK MADE BY ONE OF WHISTLER'S BIOGRAPHERS ON A PUPIL OF WHISTLER, MR. WALTER GREAVES AND HIS WORKS. BY WILLIAM MARCHANT AND CO., THE GOUPIL GALLERY, 1911.

Pamphlet by William Marchant, dull and long-winded, in defense of Walter Greaves for an attack which had never been made. The pamphlet fell flat, for by the time it appeared Walter Greaves was all but forgotten.

239 CATALOGUE OF OIL PAINTINGS, A WATER COLOUR AND ETCHINGS, BY WALTER GREAVES (PUPIL OF WHISTLER). WILLIAM MARCHANT AND CO., THE GOUPIL GALLERY, MAY 1911.

Third Edition, in which the dates have been withdrawn from the Catalogue, though not from the Introduction, which consisted of "an extract from a letter received by the Firm from Mr. Walter Greaves": really a note written by "the Firm" and signed by Walter Greaves.

240 WALTER GREAVES (PUPIL OF WHISTLER) BY CHRISTIAN BRINTON. COTTIER AND CO. 1912. NEW YORK.

Catalogue of the Greaves Exhibition in New York. Dr. Brinton re-echoed the praise of the British critics and many of their misstatements, but Greaves had little success in America. At the sale of his works shortly afterwards his pictures fetched low prices.

241 GREAVES' PASSING UNDER BATTERSEA BRIDGE.

The painting upon which the Greaves sensation was based. Photograph.

LITHOGRAPHY AND WHISTLER'S LITHOGRAPHS.
NOS. 242–248.

CASE 5–G

Portraits of Joseph Pennell.

242 FIRELIGHT. JOSEPH PENNELL NO. 1. W. 104.

This and the three following were made in 1896 during the last months of Mrs. Whistler's illness.

243 THE RUSSIAN SCHUBE. W. 112.

Another portrait of Joseph Pennell. At the bottom of print inscription "To Joseph Pennell," signed with the Butterfly. Whistler intended to paint a portrait in the same costume, but unfortunately the sittings could never be arranged.

244 FIRELIGHT. JOSEPH PENNELL NO. 2. W. 105.

245 STUDY. JOSEPH PENNELL. W. 111.

CASE 5–H

Books with Reproductions of Prints by Whistler.

246 ETCHERS AND ETCHING, BY JOSEPH PENNELL. THE MACMILLAN CO., NEW YORK, 1919. EDITION DE LUXE, OF WHICH 105 COPIES WERE PRINTED.

Open at Whistler's *The Bridge*. One of *The Venice Set*. Reproduced in Photogravure by Ringler. The small drawing is by J. Pennell.

247 LITHOGRAPHY AND LITHOGRAPHERS. SOME CHAPTERS IN THE HISTORY OF THE ART, BY ELIZABETH ROBINS PENNELL, TOGETHER WITH DESCRIPTIONS AND TECHNICAL EXPLANATIONS OF MODERN ARTISTIC METHODS, BY JOSEPH PENNELL. NEW YORK: THE MACMILLAN CO., 1915. SECOND EDITION.

Frontispiece: Portrait of Joseph Pennell, *Firelight No. 2*, by Whistler, who allowed an edition to be printed by Way for this book.

248 PEN DRAWING AND PEN DRAUGHTSMEN, BY JOSEPH PENNELL. NEW YORK: THE MACMILLAN CO. LONDON: T. FISHER UNWIN, LTD. 1920.

No. 1 of the *Édition de Luxe* of 250 copies. Fourth Edition. Open to show Whistler's drawing *Famine in Lancashire*, and an illustration for Sir Henry Thompson's *Catalogue of Blue and White China.*

PORTRAITS AND CARICATURES—STUDIOS AND GRAVE. NOS. 249–258.

CASE 6-A

Portraits and Caricatures of Whistler.

249 TWO PORTRAITS OF WHISTLER BY HIMSELF.

Chalk drawings. At one time he was said to have made a drawing of this kind every night before going to bed. Photographs.

250 SKETCHES BY MORTIMER MENPES.

Among them portraits of Whistler. Photographs.

251 PORTRAITS AND CARICATURES OF WHISTLER.

With a letter from Elmer Adler, who published them in his *Catalogue of an Exhibition of Portraitures of James McNeill Whistler* in Rochester. Photographs.

252 LETTER FROM WHISTLER TO HIS SISTER, LADY HADEN.

Written in 1858 on his journey to Alsace with Ernest Delannoy.

Top: Sketch showing them as they looked after days of walking. To the right are Whistler's shoes which, he writes, have got rid of a portion of their soles, and a great part of their upper leather.

Bottom: Sketch showing their reception at the Café on their arrival in Paris. Photographs.

CASE 6–B

Portraits and Caricatures of Whistler.—Memorials to Whistler.

253 ROOMS IN WHISTLER'S CHEYNE WALK HOUSE.

Top: The Room Whistler used as studio in his first house in Cheyne Walk, No. 101. It was here he painted *The Little White Girl.*
Middle: Corner of another Room with Japanese decoration in the same house.
Bottom: Recess opposite windows in Dining room. Photographs.

254 THE PORTRAITS AND CARICATURES OF JAMES MCNEILL WHISTLER. AN ICONOGRAPHY BY A. E. GALLATIN. LONDON: JOHN LANE, THE BODLEY HEAD. NEW YORK: JOHN LANE COMPANY. TORONTO: BELL AND COCKBURN, 1913.

Open at the attributed portrait in Freer collection. It also contains *Whistler Smoking,* of the genuineness of which Mr. Gallatin seems to have no doubt, nor have we; we do not believe it by Whistler. An inscription "Joseph Pennell, with the author's compliments." Inserted typewritten copy of the Iconography, a letter from Mr. Gallatin, and other items.

255 NOTES ON SOME RARE PORTRAITS OF WHISTLER, BY A. E. GALLATIN. WITH SIX EXAMPLES HITHERTO UNPUBLISHED. NEW YORK: JOHN LANE COMPANY. LONDON: JOHN LANE, THE BODLEY HEAD, 1916.

Open at Dry-Point *Whistler Asleep,* by Boldini. Inscription on the fly-leaf: "To Joseph Pennell, Esq. with the author's compliments."

256 PORTRAITS OF WHISTLER. A CRITICAL STUDY AND AN ICONOGRAPHY. BY A. E. GALLATIN. WITH FORTY ILLUSTRATIONS. NEW YORK: JOHN LANE COMPANY. LONDON: JOHN LANE, THE BODLEY HEAD. 1918.

Open at *The Butterfly* by Ape. Contains reproductions of the best known portraits and caricatures of Whistler. Catalogue inserted of Exhibition at the Arden Gallery, New York City, 1919.

257 CATALOGUE OF AN EXHIBITION OF PORTRAITURES OF JAMES MCNEILL WHISTLER. THE MEMORIAL ART GALLERY, ROCHESTER, NEW YORK. ILLUSTRATED. PRIVATELY PRINTED, 1915.

Open at Phil May's drawing of Whistler. Frontispiece, painting by Anthony Guarino, which Mr. Elmer Adler, who compiled the Iconography, says is reproduced for the first time.

258 WHISTLER MEMORIALS.

Top: *Memorial to Whistler.* By St. Gaudens, United States Military Academy, West Point. Photograph.
Bottom: *Whistler's Grave.* At Chiswick as it was before the monument to Whistler and his wife was erected. Photograph.

POSTERS—CATALOGUES—BIBLIOGRAPHIES. NOS. 259–273.

CASE 6–C

Whistler's Designs for Catalogue and Poster.

259 INSTRUCTIONS FOR CATALOGUE AND POSTER.

Sent by Whistler to Mr. D. Croal Thomson. For the 1892 Exhibition in the Goupil Gallery of *Nocturnes, Marines & Chevalet Pièces.* Photographs.

260 SUGGESTIONS FOR THE COVER OF THE CATALOGUE.

Showing the infinite pains taken by Whistler with every detail of his work and its exhibition. Photographs.

261 SUGGESTIONS AND SKETCH.

Top: left. Small sketch by Whistler of his *Comte de Montesquiou.*
Bottom: right. An enlargement of the sketch. Photographs. (See CASES 2–A, 2–B, and 10–B.)

262 EXPLANATION OF TITLES TO LITHOGRAPHS.

Sent to T. R. Way, Whistler's Printer. Photographs.

CASE 6–D

Whistler Catalogues.

263 CATALOGUES. J. A. MCNEILL WHISTLER. ETCHINGS, ETC., IN THE NATIONAL ART LIBRARY, VICTORIA AND ALBERT MUSEUM. WITH A BIBLIOGRAPHY. 1905.

Published by the Board of Education, South Kensington: One of the useful little penny pamphlets issued by that Museum. Letter inserted from Mr. E. F. Strange, then Curator of the Print Room, who prepared the Catalogue.

264 THE SAME.

Another copy of No. 263.

265 THE SAME. THIRD EDITION, REVISED.

Frontispiece, reproduction of Whistler's etching, Portrait of Whistler. K. 54. Many additions. The revision by Martin Hardie.

266 CATALOGUE OF AN EXHIBITION OF WHISTLERIANA FROM THE COLLECTION OF WALTER S. BREWSTER, EXHIBITED BY THE CAXTON CLUB IN THE BUILDING OF THE ART INSTITUTE, CHICAGO, APRIL 28TH TO JUNE 2ND, 1917.

No. 39 of a large paper Edition of 50 printed for private distribution.

Presentation copy from Mr. Brewster to Joseph Pennell. The best catalogue of the best collection after the Pennell Collection in the Library of Congress.

267 THE SAME.

Small Paper Edition.

268 CIRCULAR.

Issued by Otto Schulze and Company to announce S. D. Shallard's *Whistler Compendium,* which never appeared.

269 CIRCULAR.

Schultze and Company's announcement of Mr. Don C. Seitz's *Bibliography,* which appeared in place of Shallard's *Compendium*—how and why, maybe Seitz and Shallard could explain.

270 CATALOGUE OF THE NOTABLE COLLECTION OF BOOKS AND BROCHURES BY AND RELATING TO JAMES MCNEILL WHISTLER. COLLECTED BY THE LATE FREDERICK WILLIAM HUNTER OF NEW YORK CITY. SOLD AT THE AMERICAN ART ASSOCIATION IN JANUARY, 1920.

Frontispiece, title-page of First Edition of Whistler's *Art and Art Critics* with inscription from Whistler: "Joe Knight. With compliments and Amitié." Butterfly. An interesting collection.

271 THE WALTER H. JESSOP COLLECTION OF LITHOGRAPHS BY WHISTLER. TO BE SOLD BY AUCTION AT EIGHT FIFTEEN, TUESDAY EVENING, NOVEMBER TWENTIETH, 1919, AT THE ANDERSON GALLERIES.

Catalogue of sale of the fine Collection made by Dr. Jessop of London.

272 CATALOGUE OF A COLLECTION OF ETCHED AND ENGRAVED WORKS BY THE BEST MASTERS, FORMED DURING THIRTY YEARS BY JAMES ANDERSON ROSE, ESQ. . . . INCLUDING THE MOST COMPLETE SERIES OF MR. WHISTLER'S WORKS YET FORMED . . . SOLD BY AUCTION BY MESSRS. SOTHEBY, WILKINSON & HODGE, THE 27TH OF JUNE, 1876, AND TEN FOLLOWING DAYS.

Mr. Rose, Whistler's Solocitor, had one hundred and thirty-two of Whistler's etchings, a remarkably large and complete collection at a period when few collected Whistler's prints.

273 WRITINGS BY AND ABOUT JAMES ABBOTT MCNEILL WHISTLER. A BIBLIOGRAPHY BY DON C. SEITZ. EDINBURGH, OTTO SCHULZE AND CO., 1910.

The Whistler *Compendium* by S. D. Shallard, announced by Schulze & Co. in 1905, was to have been arranged on much the same plan later adopted by Mr. Seitz. Mr. Shallard and his *Compendium* have never been heard of since Seitz's announcement.

SKETCHES BY WHISTLER—PORTRAITS OF WHISTLER. NOS. 274–288.

CASE 6-E

Sketches and Reproductions.

274 ORIGINAL SKETCH BY WHISTLER.

Top: Pencil Sketch by Whistler, made in the Pennells' Buckingham Street flat one evening when London was being decorated for Queen Victoria's Diamond Jubilee, 1897. The arrangements in Trafalgar Square delighted Whistler, and Joseph Pennell was so delighted with Whistler's sketch that he took it to *The Daily Chronicle,* in which paper it was printed, June 18, 1897, Whistler making a few changes and signing it with Butterfly.
Bottom: Reproduction in *The Daily Chronicle.*

275 PORTRAIT OF WHISTLER.

Reproduction of charcoal drawing by Paul Rajon.

276 PORTRAIT OF WHISTLER.

From a wood-block in colour by William Nicholson. One of a series, beginning with Queen Victoria, for *The New Review* when Henley was editor. Whistler suggested pose and arrangement. Probably done from a snapshot. The woodcut looks more like a pen drawing printed as a photo-lithograph.

277 NOT KNOWN AT THE R. A.

Top: Circular addressed to Whistler at the Academy by a publisher in Naples. It was delivered to the Royal Academy, London, and returned to the Post Office with "Not known at the R. A." written on it. It was afterwards sent to the weekly, *The Academy,* where Whistler was known, and the editor forwarded him the circular. Whistler was so pleased not to be known at the R. A. that he allowed *The Daily Chronicle* to reproduce the wrapper with the R. A.'s comment.
Bottom: Reproduction in *The Daily Chronicle.*

CASE 6–F

Drawings by Whistler.

278 PENCIL DRAWING.

Little Nude, drawn by Whistler, March, 1897, in Buck ingham Street. At this period he was making pastel and lithographs of nudes and draped figures and the sub ject was always with him. Mr. Heinemann had a simila sketch made, while Whistler talked.

279 PORTRAIT. PEN DRAWING.

Sketch by Whistler of his *Portrait*, shown in the Pari Universal Exposition of 1900. Butterfly signature. Th most elaborate pen drawing Whistler ever made. Fron the Carmen Collection.

280 BAND STAND IN THE EMBANKMENT GARDENS, CHARIN CROSS, LONDON.

Made from the windows of the Pennells' Buckinghan Street flat. Pencil sketch.

CASE 6–G

Sketches.

281 PENCIL SKETCHES BY WHISTLER.

Made as he sat talking with Mr. and Mrs. Pennell i their Buckingham Street flat, after dinner.

282 PROOF OF CIRCULAR FOR "SONGS ON STONE."

A series of lithographs in colour which Heinemann pro posed to publish but never did. The corrections ar Whistler's, the Butterfly added to show where it shoul go on the circular.

283 PENCIL SKETCH ON PAPER WRAPPER OF "EVELYN INNES.

Made June 16, 1898, in the Buckingham Street fla Whistler was always making little sketches of the wor he was doing at the time.

CASE 6–H

Portraits and Caricatures of Whistler.

284 PORTRAIT OF WHISTLER.

Reproduction of an etching by Mortimer Menpes. Prob ably a snapshot, but that was from life.

285 PORTRAIT OF WHISTLER.

Painting by Walter Greaves, one of many. Note re semblance to Spy's Cartoon in every way, save hat, whic Whistler did not wear at the time. Photograph.

286 CARICATURE OF WHISTLER.

By Spy (Leslie Ward) called *A Symphony.* Published in *Vanity Fair,* January 12th, 1878. The original is now in the National Portrait Gallery, London, the only portrait of Whistler in an English public gallery.

287 FIFTY DRAWINGS BY AUBREY BEARDSLEY SELECTED FROM THE COLLECTION OWNED BY MR. H. S. NICHOLS. PUBLISHED FOR SUBSCRIBERS ONLY. NEW YORK, H. S. NICHOLS. MCMXX.

Title in the book *J. McNeill Whistler* (*Caricature portrait of J. McNeill Whistler*).

These drawings have been stated not to be by Beardsley. ("Let me say at the outset that these drawings are not by Beardsley."—Georges Derry.)

288 PORTRAIT OF WHISTLER.

Reproduction of Dry-Point by Paul Helleu made when Whistler was sitting to Boldini.

LITHOGRAPHS. NOS. 289–305.

CASE 7–A

Lithographs by Whistler.

289 GANTS DE SUÈDE. W. 26.

Portrait of Mrs. Charles Whibley. Published in *The Studio.*

290 VICTORIA CLUB. W. 11.

Made from Way's windows in Wellington Street. One of the set known as *Notes,* published by Boussod, Valadon and Co.

291 SOCIETY STAGE DOOR. W. 10.

Published in *Notes.*

292 CHELSEA RAGS. W. 22.

Published in *The Albermarle.*

293 THE WINGED HAT. W. 25.

Portrait of Mrs. Charles Whibley. Published in *The Whirlwind.*

CASE 7–B

Lithographs.

294 EARLY MORNING—THE RIVER AT BATTERSEA. W. 7.

Made for *Piccadilly,* but not published.

295 FIRELIGHT—JOSEPH PENNELL. NO. 1. W. 104.
Signed with Butterfly in pencil.

296 FIRELIGHT—PORTRAIT STUDY OF MRS. JOSEPH PENNELL. W. 103.
Inscription "To Mrs. Joseph Pennell with sincere apologies." Butterfly.

297 NOCTURNE—THE THAMES AT BATTERSEA. W. 5.
Published in *Notes.*

CASE 7–C
Lithographs by Whistler.

298 THE SMITH'S YARD. W. 88.

299 "LES BONNES DU LUXEMBOURG." W. 48.
Published in *The Art Journal.*

300 LITTLE EVELYN. W. 110.
Portrait of a daughter of Mr. David Croal Thomson. Published in *The Art Journal.*

301 MISS CHARLOTTE WILLIAMS. W. 149.

302 LA ROBE ROUGE. W. 68.
Portrait of Mrs. Whistler. Published in *The Studio.*

CASE 7–D
Lithographs by Whistler.

303 THE TYRESMITH. W. 27.
Published in *The Whirlwind.*

304 THE YELLOW HOUSE—LANNION. W. 101.
Printed in five colours. Dedication "To Joseph Pennell." Butterfly in pencil.

305 SAVOY PIGEONS. W. 118.
Made from the windows of Whistler's rooms at the Savoy Hotel, London, during Mrs. Whistler's last illness. Published in *The Studio.*

ETCHINGS. NOS. 306–336.

CASE 7–E
Etchings by Whistler.

306 SKETCH OF ANACAPA ISLAND. K. APP. i. Made when Whistler was employed in the Drawing Division of the United States Coast and Geodetic Survey.

307 SKETCHES ON THE COAST SURVEY PLATE. K. 1. The sketches in the upper part of the plate were made by Whistler.

308 SOUPE À TROIS SOUS. K. 49.

309 LONGSHOREMEN. K. 45.

CASE 7–F

Etchings by Whistler.

310 ROTHERHITHE. K. 66. First published as *Wapping. Sixteen Etchings.*

311 BLACK LION WHARF. K. 42. *Sixteen Etchings.*

312 TYZAC WHITELEY & CO. (EAGLE WHARF.) K. 41. *Sixteen Etchings.*

313 THE LIME-BURNER. K. 45. *Sixteen Etchings.*

CASE 7–G

Etchings by Whistler.

314 THE LITTLE POOL. K. 74. *Sixteen Etchings.*

315 ANNIE SEATED. K. 36. Portrait of Whistler's niece, Annie Haden (Mrs. Thynne).

316 ST. JAMES' STREET. K. 169. Published, reversed, in *Vanity Fair.*

317 THE WINE-GLASS. K. 27.

318 MILLBANK. K. 71. *Sixteen Etchings.*

CASE 7–H

Etchings by Whistler.

319 THE TRAGHETTO NO. 2. K. 191. *First Venice Set.*

320 THE PIAZZETTA. K. 189. *First Venice Set.*

321 THE MAST. K. 195. *First Venice Set.*

322 THE RIVA NO. 1. K. 192. *First Venice Set.* Print from Destroyed Plate.

CASE 8–A

Etchings by Whistler.

323 JO'S BENT HEAD. K. 78.

324 BECQUET. K. 52. Called *The Fiddler* when published in the *Sixteen Etchings.*

325 BIBI VALENTIN. K. 50.

CASE 8–B

Etchings by Whistler.

326 LA VIEILLE AUX LOQUES. K. 21. *Twelve Etchings from Nature.*

327 THE FORGE. K. 68. *Sixteen Etchings.*

327a ETCHING NEEDLE USED BY WHISTLER. Given by him to Joseph Pennell.

328 BIBI LALOUETTE. K. 51.

CASE 8–C

Etchings by Whistler.

329 BILLINGSGATE. K. 47.

330 THAMES POLICE. K. 44. Called *Wapping* when published in the *Sixteen Etchings.*

331 THE POOL. K. 43.

332 LIMEHOUSE. K. 40. *Sixteen Etchings.*

CASE 8–D

Etchings by Whistler.

333 THAMES WAREHOUSES. K. 38. *Sixteen Etchings.*

334 OLD HUNGERFORD BRIDGE. K. 76. *Sixteen Etchings.*

335 EAGLE WHARF. K. 41. *Sixteen Etchings.*

336 OLD WESTMINSTER BRIDGE. K. 39. *Sixteen Etchings.*

PROOFS, REPRODUCTIONS. NOS. 337–352.

CASE 8–E

Proofs.

337 PROOF OF THE ENLARGEMENT OF "BLACK LION WHARF." Printed in *The Daily Chronicle,* London, February 22nd, 1895.

338 JOSEY'S MEZZOTINT OF "ROSA CORDER."
Signed by Whistler, his name in full and the Butterfly. Also the mezzotinter's signature.

339 OLD BATTERSEA BRIDGE. W. 12. *Notes.*

CASE 8–F

Etchings by Whistler.

340 CHELSEA BRIDGE AND CHURCH. K. 95. *Sixteen Etchings.*

341 LITTLE DORDRECHT. K. 243.

342 FREE TRADE WHARF. K. 163.

343 RAILWAY-ARCH. K. 268.

344 EARLY MORNING, BATTERSEA. K. 75. *Sixteen Etchings.* Other titles for the plate have been *Cadogan Pier* and *Battersea Dawn.*

CASE 8–G

Etchings and a Photogravure.

345 ETCHING.

Haden's etching *Whistler's House, Chelsea.* Whistler's house cannot be seen. He lived in the row behind the white house with two windows, one above the other. This was the Greaves' house.

346 PRETTY NELLIE BROWN. Photogravure of the painting owned by Mr. Babbett.

347 THE "ADAM AND EVE," OLD CHELSEA. K. 175.

CASE 8–H

Etchings by Whistler.

348 THE TINY POOL. K. 173.

349 BOATS, DORDRECHT. K. 244.

350 THE LITTLE PUTNEY, NO. 1. K. 179. Published by the Fine Art Society, London, as *Putney Bridge.*

351 THE LITTLE WHEELWRIGHT'S. K. 245.

352 FITZROY SQUARE. K. APP. III. Plate drawn by Whistler, but bitten after his death by Sir Frank Short, printed by F. Goulding.

352a WILL OF J. A. MCN. WHISTLER. Copy of Will, dated November 7, 1896.

352b CODICIL TO WILL. Copy of Codicil, dated May 7, 1903.

PHOTOGRAVURES OF PAINTINGS AT THE PARIS MEMORIAL EXHIBITION. NOS. 353–360.

OCTAGON CASE, UPPER SECTION.

353 PORTRAIT OF WHISTLER. BROWN AND GOLD.
Owned by the estate of George W. Vanderbilt.

354 HARMONY IN RED—LAMPLIGHT.
Portrait of Mrs. Whistler.

355 ROSE AND GOLD—THE TULIP—MRS. CHARLES WHIBLEY.
Owned by Miss R. Birnie Philip.

356 ROSE AND GREEN: A STUDY.
Owned by Miss R. Birnie Philip.

357 NOCTURNE. BLUE AND GREEN.
Owned by the estate of W. C. Alexander.

358 THE THAMES IN ICE.
In the Charles L. Freer Collection, National Gallery of Art, Washington, D. C.

359 ROSE AND GOLD: THE LITTLE LADY SOPHIE OF SOHO.
In the Charles L. Freer Collection, National Gallery of Art, Washington, D. C.

360 HARMONY IN GREEN AND ROSE—THE MUSIC ROOM.
Owned by Col. F. J. Hecker.

WHISTLER DOCUMENTS AND BOOKS. NOS. 361–407.

OCTAGON—LOWER SECTION. CASE I.

Whistler Records.

361–364 WHISTLER CLIPPINGS.
Four volumes out of one hundred and six containing articles, clippings, reviews, and press notices published mainly since Whistler's death in 1903.

OCTAGON—LOWER SECTION. CASE II.

Earliest Articles and Books on Whistler.

365 WM. C. BROWNELL'S ARTICLE, WHISTLER IN PAINTING AND ETCHING, SCRIBNER'S MONTHLY, NEW YORK. VOL. 18, AUGUST, 1879, PP. 481–495.
Wood-engraved reproductions of Whistler's etchings and paintings.

366 ETCHING AND ETCHERS, BY PHILIP GILBERT HAMERTON. THIRD EDITION. LONDON, MACMILLAN & CO., 1880.

Contains *Billingsgate* and a very patronizing article on Whistler.

366a CRITIQUE D'AVANT-GARDE, PAR THÉODORE DURET. PARIS, G. CHARPENTIER ET CIE, 1885.

Duret was one of the first in Paris to recognize and appreciate Whistler.

367 FOUR MASTERS OF ETCHING, BY FREDERICK WEDMORE. LONDON: THE FINE ART SOCIETY, 1883.

Whistler is one of the Four Masters and his *Putney* is reproduced. The book is elaborately annotated by Joseph Pennell.

OCTAGON—LOWER SECTION. CASE III.

Important Works containing Articles on Whistler.

368 DIE MODERNE GRAPHIK, HANS W. SINGER. LEIPZIG, E. A. SEEMANN, 1920.

Dr. Singer's latest work on the Graphic Arts. He gives a section to America and the first place in that section to Whistler. On title-page, autograph inscription: "To Joseph Pennell from Hans W. Singer."

369 MODERN ETCHINGS AND THEIR COLLECTORS, BY THOMAS SIMPSON, BARRISTER-AT-LAW OF THE INNER TEMPLE. LONDON: JOHN LANE, THE BODLEY HEAD; NEW YORK: JOHN LANE COMPANY, 1919.

Study of Etching from the lawyer's standpoint. The list of prices at the end is as useful as the rest of the book is worthless. Eighth state of *The Balcony*, one of the Venice plates, is reproduced.

370 ETCHING. AN OUTLINE OF ITS TECHNICAL PROCESSES AND ITS HISTORY, WITH SOME REMARKS ON COLLECTIONS AND COLLECTING, BY S. R. KOEHLER. NEW YORK, LONDON, PARIS AND MELBOURNE, CASSELL AND COMPANY, 1885.

The first important book on Etching published in the United States. Koehler really cared for Art and he issued the only important non-official Art Magazine (*The American Art Review*) published in this country. Whistler's etching *A Street in London*, printed from an electrotype furnished by the *Gazette des Beaux Arts*, in which it illustrated the article on Whistler by Théodore Duret, reprinted in *L'Avant-Garde*.

OCTAGON—LOWER SECTION. CASE IV.

Autograph letters from Whistler to Mr. and Mrs. Pennell.

371 PETIT BLEU.
From Whistler to Pennell, July, 1893, asking him to "come round." Characteristic of many written in the summer of 1893.

372 FIRST LETTER JOSEPH PENNELL RECEIVED FROM WHISTLER, JULY, 1893.
Pennell was staying at the top of an old house on the Quai des Grands-Augustins.

373 LAST COMMUNICATION FROM WHISTLER.
Written in February 1903, during his last illness.

374 POST-CARD FROM PARIS, APRIL, 1894.

375 NOTE TO MRS. PENNELL, JUNE, 1896.
Accepting an invitation to dinner. The envelope has the deep black border he used the first months after his wife's death.

376 NOTE TO JOSEPH PENNELL.
In Rheims, 1893.

377 CARDS.
Left: Whistler's New Year's Card.
Right: Note from Paris asking for newspaper clippings.

378 LETTER FROM THE RUE DU BAC, PARIS, FEBRUARY 21, 1894.
Showing his care in spacing and arranging his letters.

379 LETTER FROM PAIMPOL, BRITTANY.
Where he made his colour lithograph of *The Red House,* 1893.

380 POST-CARDS.
On first, he accepts with pleasure the invitation to become Vice-President of the Society of Illustrators, March 13, 1894.

OCTAGON—LOWER SECTION. CASE V.

The Authorized Life of Whistler.

381 LIFE OF WHISTLER.
Manuscript of Preface to First Edition of *The Life of Whistler,* by E. R. and J. Pennell.

382 THE SAME.
Manuscript of first page of Introduction before revision for the press.

383 THE SAME.
Typewritten copy of first page of Introduction. Corrected, but not yet in final form.

384 THE SAME.
Typewritten copy of first page of Chapter I, much corrected, but still not in final form.

385 THE SAME.
Second revision for Fifth Edition, corrections made and new matter added on printed pages of copy of First Edition.

386 THE SAME.
Dummy copy of first volume, made in preparation for Fourth Edition.

OCTAGON—LOWER SECTION. CASE VI.

Original Drawings on Wood.

387 PHOTOGRAPHS OF THREE DRAWINGS ON WOODBLOCKS, NEVER ENGRAVED.
Left: Portrait of the artist's sister-in-law, Mrs. Whibley. Right: Illustration for *Little Johannes,* not published.

388–392 FIVE DRAWINGS ON WOOD BLOCKS NEVER ENGRAVED.
Two described in 387. The others are slight sketches.

392a OFFICIAL REGISTER OF THE OFFICERS AND CADETS OF THE U. S. MILITARY ACADEMY, WEST POINT, N. Y., JUNE, 1853.
Gives July 15, 1851, as date of the admission of James A. Whistler, cadet-at-large, age 16 years and 11 months. He stood "A" in Mathematics, "One" in Drawing, and "A" in French, and out of a class of 48, he had gained 168 demerits to the year, nearly the largest number. Note states he was not examined. Absent with leave on account of ill health. He was last in Third Class (1853).

392b STATE LIBRARY BULLETIN, UNIVERSITY OF THE STATE OF NEW YORK, BIBLIOGRAPHY NO. 1, MAY 1896. GUIDE TO THE STUDY OF JAMES ABBOTT MCNEILL WHISTLER, COMPILED BY WALKER G. FORSYTH AND JOSEPH LE ROI HARRISON.
A publication of which Whistler strongly disapproved because he had not been consulted.

392c CORRESPONDENCE. PADDON PAPERS. THE OWL AND THE CABINET, BUTTERFLY. 12 PAGES.

One of the rarest of Whistler's pamphlets.

392d PHOTOGRAPH OF THE CABINET.

The Cabinet, which led to complications with Howell, "The Owl," is now owned by Sydney Morse, London.

OCTAGON—LOWER SECTION. CASE VII.

Whistler and Du Maurier. The Trilby Affair.

393 LETTER FROM MESSRS. FORSTER FRERE, THE HARPERS' SOLICITORS IN LONDON.

Expressing the regrets of the Harpers and of Osgood, McIllvaine and Company, their London agents, and their readiness to make Du Maurier omit Joe Sibley, the offensive character in *Trilby*, and meet Whistler's wishes in every way. (See No. 401.)

394 LETTER FROM MESSRS. FORSTER FRERE.

To Messrs. Webb explaining the substitution of Bald Antony for Joe Sibley in *Trilby*.

395 LETTER FROM WHISTLER TO THE PALL MALL GAZETTE.

Exposes Du Maurier's "Villainy of goodfellowship."

396 FROM THE PALL MALL GAZETTE.

A letter from *Messrs. Webb giving the Harpers' apology.* Later published in magazine.

397 THE PALL MALL GAZETTE FOR MAY 19, 1894.

Interview with Du Maurier after the publication of Whistler's first letter in the same paper.

398 FROM THE PALL MALL GAZETTE.

Letter from Whistler with his comments on the interview with Du Maurier (see No. 397).

399 TELEGRAM. FROM WHISTLER TO MESSRS. WEBB, JULY 19, 1894.

"Compliments and complete approval of author's new and obscure friend Bald Antony."

400 HARPER'S MONTHLY MAGAZINE FOR MARCH, 1894.

In this number, an elaborate description of Joe Sibley and a drawing of him as the Idle Apprentice. Whistler, when he saw this and the preceding number of *Harper's* was indignant and called Messrs. Harpers' attention to the insult.

401 HARPER'S MONTHLY MAGAZINE FOR FEBRUARY, 1894.
The first article is the Second Part of *Trilby* by George Du Maurier, introducing the character of Joe Sibley, a gross caricature of Whistler during his student days in the Latin Quarter. He is presented as a coward, a poseur, a boaster. In this drawing he is seen in the extreme left running away faster than the others.

402 HARPER'S MONTHLY MAGAZINE FOR JANUARY, 1895.
Messrs. Harper had not realized the insult. When Webb, Whistler's solicitor, called their attention to it, they compelled Du Maurier to omit Joe Sibley from the magazine and later from the book, and substitute an Antony as different as possible from Whistler. They also apologized. This number of *Harper's* is opened at the Apology.

OCTAGON—LOWER SECTION. CASE VIII.

Propositions and Interrupted Correspondence.

403 FACSIMILE OF WHISTLER'S PROPOSITION NO. 2.
The Further Proposition. First published by Mr. Malcom C. Salaman in *The Court and Society Review* for July 1, 1886, and a year later, 1887, by Mr. Walter Dowdeswell in *The Art Journal.* It supplements and completes *The First Proposition.* Afterwards, Whistler included it in *The Gentle Art.*

404 FACSIMILE OF THE LAST TWO PAGES OF PROPOSITION NO. 2.

405 FACSIMILE OF WHISTLER'S PROPOSITION.
Published in the Catalogue of *"Notes"—"Harmonies"—"Nocturnes,"* Dowdeswell's, May, 1884. The French translation made for the *Académie Carmen* by Théodore Duret. It is the complete expression of Whistler's theory of art, laughed at at the time, but now accepted by all intelligent artists. Whistler included it in *The Gentle Art.*

406 AN INTERRUPTED CORRESPONDENCE.
Manuscript of eight pages. Chelsea, 1902. Butterfly. The last of Whistler's manuscripts, in his handwriting. A reply to Wedmore's criticism in *The Standard.* Printed letters from Whistler and Wedmore appear in it.

407 AN INTERRUPTED CORRESPONDENCE.

Autograph letter from Whistler to the Editor of *The Standard,* Chelsea, Nov. 23, 1902. This the editor refused to print, and Whistler's idea was that Heinemann should issue *The Interrupted Correspondence* in a brown paper pamphlet, but it was never published.

SOUTHWEST GALLERY

THE RODIN MEMORIAL TO WHISTLER. NOS. 408–483.

CASE 9–A

Photograph of Memorial and Invitations to Subscribe. Organized by the International Society of Sculptors, Painters and Gravers, Whistler's Society in London.

408–421 Notices, Announcements of Memorial, Requests for Subscriptions, and Lists of Subscribers to the International Memorial to James McNeill Whistler, by Auguste Rodin. Nos. 412 and 416: Speech by Edmund Gosse at the meeting held in Chelsea to promote the Memorial. His autograph copy of the speech, and the typewritten copy with corrections signed by him. No. 414: Rodin's first model for the Whistler Memorial: a great disappointment to all the subscribers.

CASE 9–B

Photograph of Rodin's model for the Whistler Memorial. Correspondence with Joseph Pennell, Secretary.

422–441 Photographs, Letters, etc. No. 435 is a cablegram addressed to the "Government of Massachusetts at Lowell"; the Lowell Art Association, who had secured the American replica of the Memorial. Other letters are explanations from Rodin for his delay in carrying out the Memorial. The funds had been secured.

CASE 9–C

Letters from Subscribers to the Memorial, The Final Model and the International Society's Refusal to accept it.

442–463 Photographs and various Letters from Abbey, Paul Bartlett, Blanche, Brangwyn. Timothy Cole, Joseph Choate, William Heinemann, Mrs. J. C. Gardner, Maurice Hewlett, Col. Harvey, Thomas Hardy, Cass Gilbert, Joseph Israels, H. G. Wells, T. R. Way, W. T. Evans, W. Dannat, Austin Dobson, Sir Charles Dilke, F. MacMonnies, Howard Mansfield, etc. Nos. 451 and 452 are

photographs of the final Version of Rodin's design for Memorial which was rejected by a Committee of Artists. No. 453 is a copy of M. Bénédite's demand that the Memorial be accepted by the Society. No. 454 is the International Society's refusal to accept it. The other contents of the case are letters from subscribers.

CASE 9–D

Letters and Photographs.

464–483 Letters from subscribers, including Storm van 's Gravesande, Rudyard Kipling, A. Lepère, Howard Pyle, Arthur Rackham, J. F. Raffaëlli, Ricketts, Shannon, John Sargent, Fritz Thaulow and Whitelaw Reid. Nos. 470 and 471 are photographs of the final rejected model, with sketches in pen-and-ink on the photograph showing the medallion of Whistler and lettering.

DESTROYED PLATES. NOS. 484–499.

CASES 9–E to 9–H

Prints from destroyed plates.

484–499 PLATES DESTROYED BEFORE THE SHERIFF'S SALE AT THE WHITE HOUSE.

Prints were made from them and published by the Fine Art Society, in a bound volume without letter-press or title. A very limited edition.

REPRODUCTIONS OF WHISTLER'S MOST IMPORTANT PAINTINGS. NOS. 500–515.

CASE 10–A

Reproductions.

500–515 These photogravures appeared in *L'Oeuvre de James Mac Neill Whistler*, the Portfolio issued by the French Government after the Whistler Memorial Exhibition in Paris. (See CASE 3–D–131–132.)

POSTERS. NOS. 516–518.

CASE 10–B

Three Posters.

516 PROOF OF NOTICE OF SALE OF THE WHITE HOUSE AND CONTENTS.

After Whistler's bankruptcy. At the bottom: "On the Premises of Mr. Whistler, the White House, Tite Street, Chelsea." Not used because Whistler objected.

517 POSTER DESIGNED BY WHISTLER FOR EXHIBITION OF NOCTURNES, MARINES & CHEVALET PIECES AT THE GOUPIL GALLERY. (See CASES 2–A and 2–B, also CASE 6–C–259, 260 and 261.)

518 POSTER OF SALE OF THE WHITE HOUSE AND CONTENTS. "On the Premises of Mr. Whistler" omitted. Posted on the house.

RUBBINGS FROM TABLETS AND BRASSES. NOS. 519–521.

CASE 11–A

Three Rubbings from Brasses in memory of members of the Whistler family in the Church at Goring on the Thames.

519–521 RUBBINGS FROM BRASSES.

No. 519 contains the statement that "Master John Whistler Departed this life age 216 years." Some say the 21 is a badly formed 4.

REPRODUCTIONS OF WHISTLER'S MOST IMPORTANT PAINTINGS. NOS. 522–537.

CASE 11–B Continuation of CASE 10–A

522–537 PARIS PORTFOLIO.

Photogravures from the Paris Portfolio.

PAINTINGS AND PORTFOLIOS. NOS. 538–550.

CASE 12–A and 12–B

Paintings shown at the Goupil Gallery.

538–543 THE PORTFOLIO, NOCTURNES, MARINES & CHEVALET PIECES. The portfolio was issued with the same title as the Exhibition. (See Cover in 12–C.) Photographs.

CASE 12–C

Whistler Portfolios.

544–547 COVERS OF FOUR WHISTLER PORTFOLIOS.

CASE 12–D

Three Reproductions of Paintings.

548 OLD BATTERSEA BRIDGE. OIL.

In the National Gallery of British Art.

549 WAPPING. OIL.
In the possession of Mrs. C. Lewis Hind.

550 PORTRAIT OF THÉODORE DURET. OIL.
In the Metropolitan Museum, New York.

DOCUMENTS IN PHILIP VERSUS PENNELL AND HEINEMANN. NOS. 551–562.

CASE 12–E
Papers in the Trial and Portraits.

551–555 PORTRAITS.
Miss R. Birnie Philip, Joseph Pennell and Walter Sickert. Lithographs by Whistler.

CASE 12–F
Affidavits and other legal documents.

556–562 VARIOUS PAPERS CONNECTED WITH THE CASE.
The Case was brought by Miss R. Birnie Philip to prevent Mr. and Mrs. Pennell and Mr. William Heinemann from issuing the Life which Whistler authorized them to write and publish. She lost her Case and the book appeared.

THE SICKERT CASE. NOS. 563–590.

CASE 12–G
Illustrated Reports of the Trial and Portraits of the Principals in the Case.

563–575 PORTRAITS.
Several are in the newspaper reports, others, more interesting are from *Vanity Fair*. No. 564, Sickert's caricature of George Moore; No. 568, Boldini's portrait of Whistler (Brooklyn Museum); and No. 574, Max Beerbohm's caricature of Joseph Pennell from *Caricatures of Fifty Gentlemen*. (See CASE 2–B. No. 65.)

CASE 12–H
Other documents connected with the Sickert Case.

576–590 THE SATURDAY REVIEW, LETTERS AND TELEGRAMS.
Walter Sickert's article in *The Saturday Review* was the beginning of the Case. The end is in the telegrams and letters to Mr. and Mrs. Pennell congratulating them on their victory.

SOUTH CURTAIN, SECOND FLOOR.

ETCHINGS. WOOD-ENGRAVINGS. LITHOGRAPHS.
NOS. 591–609.

CASE 13-A

Etchings.

591 LA MARCHANDE DE MOUTARDE. K. 22. *Twelve Etchings from Nature.*

592 THE KITCHEN. K. 24. Impression from the destroyed plate. *Twelve Etchings from Nature.*

CASE 13-B

Etchings.

593 LIMEHOUSE. K. 40. *Sixteen Etchings.*

594 THE LITTLE POOL. K. 74. Used as invitation card to Exhibition of Whistler's etchings at Serjeant Thomas's. *Sixteen Etchings.*

CASE 13-C

Etchings.

595 OLD PUTNEY BRIDGE. K. 178. Published by the Fine Art Society. Impression from destroyed plate.

596 MILLBANK. K. 71. *Sixteen Etchings.*

CASE 13-D

Etchings.

597 OLD BATTERSEA BRIDGE. K. 177. Published by the Fine Art Society. Impression from destroyed plate.

598 THE PUNT. K. 85. *Passages from Modern English Poets.*

CASE 13-E

Reproduction.

599 PROOF OF A PAGE OF THE LONDON DAILY CHRONICLE. Contains an enlarged reproduction of Whistler's etching *Black Lion Wharf.* This was the first serious attempt at illustrated daily journalism in England. William Morris, Walter Crane, Burne-Jones, Alfred Parsons and Phil May contributed. Joseph Pennell was the Art Editor.

CASE 14–E

Reproduction.

600 PRINTED PAGE FROM THE ORDINARY EDITION OF THE LONDON DAILY CHRONICLE.
Shows the etching as it appeared in the paper.

CASE 14–D

Destroyed etchings.

601 LITTLE VENICE. K. 183. *The Venice Set.*

602 CHELSEA BRIDGE AND CHURCH. K. 95. *Sixteen Etchings.*

CASE 14–C

Etchings.

603 LITTLE SALUTE. K. 220. Undescribed state.

604 THE MENPES CHILDREN. K. 261.

605 A SKETCH OF THE EMBANKMENT. K. 260.

CASE 14–B

Lithographs.

606 LA ROBE ROUGE. W. 68. Portrait of Mrs. Whistler. *The Studio.*

607 READING. W. 13. *Notes.*

CASE 14–A

Lithographs.

608 OLD BATTERSEA BRIDGE. W. 12. *Notes.*

609 THE LONG GALLERY. LOUVRE. W. 52. *The Studio.*

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3 3125 01302 6691